

HORROR

Movie News ♦ Comics ♦ Action Figures ♦ Blu-rays ♦ GORE!

May/June 2012 \$6.99

HORROR HOUND™

THE HORROR FAN'S MAGAZINE!

#35

THE LOVED ONES
Sean Byrne Interview

SHAMELESS SCREEN
Entertainment

AIR Video

PLUS:
Prometheus,
Universal Monsters,
A Nightmare on Elm Street,
Mars Attacks and more!



www.HorrorHound.com

FEATURING THE ULTIMATE ALIEN
COLLECTOR'S GUIDE AND RETROSPECTIVE

JUDGEMENT DAY IS COMING

On September 7-9, 2012 HorrorHound Weekend Returns to Indianapolis, Indiana ...

HORRORHOUND WEEKEND INDIANAPOLIS! SEPTEMBER 7-9, 2012

SAM HAIN
THE ARTIST



APPEARING LIVE, IN-PERSON:
LINDA HAMILTON

TERMINATOR / T2 / DEPT. OF THE DEED / CHILDREN OF THE CORN

PLUS:



MICHAEL BIEHN

TERMINATOR / ALIENS / CRASHHOUSE



LANCE HENRIKSEN

TERMINATOR / ALIENS / PUMPKINHEAD



EDWARD FURLONG

TERMINATOR 2 / PET SEMITORY 2



JENETTE GOLDSTEIN

TERMINATOR 2 / ALIENS / NEAR DARK



DANNY COOKSEY

*FIRST CONVENTION APPEARANCE



PETER KENT

TERMINATOR 2 / NO. 10000000

HorrorHound Film Festival, Q/A Panels and Photo Ops! Friday and Saturday Night Concerts, Live Sideshow, theHMR.net's Mask-Fest FX showroom, Over 150 Amazing Vendors and Celebrity Appearances! Plus: Reunions for Aliens, The Monster Squad and Much More!

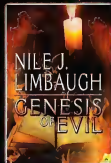
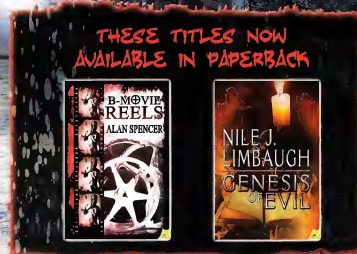
www.HORRORHOUNDWEEKEND.com



SAMHAIN
PUBLISHING

30% OFF

ALL NEW RELEASES



WWW.SAMHAINHORROR.COM

HORRORHOUND LTD.
P.O. Box 710
Milford, OH 45150

• THE HORRORHOUND STAFF •

Publisher
JEREMY SHELDON

Editor-in-Chief
NATHAN HANNEMAN

Managing Editor
AARON CROWELL

Writers
ERIC AUSTIN, SEAN CLARK,
JESSICA DWYER, JASON
HIGNITE, JON KITLEY, DAVID
KOSANKE, KRISTI JEIT, NATE
MILLINER, MATT MOORE,
KENNETH NELSON, ERIC
NEWELL, RYAN OLSON

Copy Editors
JESSICA HANNEMAN,
AARON CHRISTENSEN

Artists/Photographers
NATE MILLINER, PUTRID,
JEFF REEBER, JOEL ROBIN-
SON, JASON R. SHEPARD

Cover By
JUSTIN OSBOURN

Advertising
GARY SHELDON
gary@horrorhound.com

Contributors
COLIN BOWMAN, TOM CHEN, GREG
CHICK, BRIAN DOOLEY, RANDY
EALK, DEE GILMORE, SHAWNDA
ILLINGWORTH, DAN KINEM, JASON
KOSANKE, JON KITLEY, NATE
MILLINER, SCOTT NEUMAYER, ZACH
OAT, MEGAN OWENS, CHRISTOPHER
OTT, ED PETERS, GEORGE
PEYTON, BLADE RUFF, TAMAR
TRIVELLO, JOE VOLMAN, and everyone
else who helped, but was unable to be
named here.

All articles written by Aaron Crowell and Nathan Hanneman unless noted otherwise.

Please send all content and article ideas "editorial" HorrorHound Editorial! Please note that while we accept out-of-house ideas for future content, by no means does this mean that HorrorHound is in any way responsible for compensation for said submission, outside of credit and sample issues featuring said content, unless a special agreement is delivered prior to the submission. All submissions will be kept unless a self-addressed stamped envelope is enclosed with instructions. For more information or questions regarding this, please contact us via our official Web site at www.horrorhound.com.

HorrorHound © Copyright 2012

No part of this magazine can be reproduced without written consent from the publisher and/or the copyright owner. All inquiries are copyrighted to their respective owners. For subscription information, please visit us online at www.horrorhound.com. Advertising rates can be viewed online, or by contacting us directly for a press kit via e-mail at ads@horrorhound.com, or by sending a written request to the address provided above.

Printed in the U.S.A.

Dear HorrorHound,

What can I say? Issue #34 was great. I have to admit though, at first I was never a fan of *Dark Shadows*. I was often bored with the show, but then again my VHS was frequently feeding off of 1980s horror films on *Briar*, so a horror soap opera was the last thing I'd care for. That was until I got older and decided to watch the DVDs I got. Glad I did, as I found myself more into the story of the Collins Family and its many story arcs. I started to pick up on all the classic horror nods, and suddenly I was a fan. Your interview with Tim Burton and the *HorrorHound* retrospective was engaging, as was your fantastic *Christo* ... I mean, Sir Christopher Lee career retrospective. For some reason, of all his films that I love, the one film I usually show to everyone is *Horror Express* (and yes, on VHS). It's such an incredibly fun film, and it oozes with so much cool, especially when Telly Savalas shows up to lend a fun part. Most would go for his more well-known roles, eh, but not me. It was my first Lee and Cushing film, so it holds a special place.

I cannot thank *HorrorHound* enough for its fan-friendly ways. It makes being a fan that much better, especially when I find myself kind of wanting to push horror away for awhile due to its lackluster results here of late. All I have to do is crack open one of your many classic issues, and it's there again. From the VHS articles, comics, toys, and fantastic retrospectives, one word comes to mind ... awesome. As long as your magazine keeps coming, I'll be sure enough to keep horror alive.

With sincere thanks, Chad Harry

Dear HorrorHound,

HorrorHound #34, your March/April 2012 issue, appeared yesterday at the comic book store, and I felt inspired to tell you how much I appreciated the writing within. I enjoyed your coverage of the new *Dark Shadows* movie even though, as an original *Dark Shadows* fan, I may not appreciate Tim Burton's Nosferotten interpretation of Barnabas. With Tim Burton's movies, you either love them or hate them but you always appreciate that he has vision.

I wanted to say how much I appreciated Jessica Dwyer's perspicacious attempt at describing the plotline for the entire TV series of *Dark Shadows* I would have appreciated more detail on the parallel time episodes, however, as it was during that time that the series got whisked off the air in Newport News, Virginia, where I was living at the time. But the amount of effective synthesizing she does is definitely for her credit, and I liked the fact that she included much of the earliest episodes. One thing she may have mentioned, however, in her description of "the Phoenix" plotline (taking place in 1968 when David's mother Laura tries to draw him into the fire with her), is that this exact same plotline was repeated during the 1897 sequence, with Jamison's estranged mother coming back to claim him for the fire (she was vanquished with the aid of time-traveling Barnabas). Since, as Jessica states, the Phoenix character was failed to do

this every 100 years (how boring for her), obviously when she attempted this in 1897, she was trying to get her quota in quickly for the 19th century. ... Along with this article's immeasurable nostalgic quality were all the reproductions of comic book, book, and game covers - great work, people!

Jessica's later article on the importance of Dan Curtis' contributions to television also makes this issue a must-keep. She tells me about a lot of Dan Curtis movies which I knew nothing about, and thus can add little. Well, actually, I want to point out that although Robert Cobert did much of the music for Dan Curtis' movies, all the music in at least one movie (*The Picture of Dorian Gray*) was previously used for *Dark Shadows*.

As an aficionado of the Hammer movies, I also enjoyed your coverage of them and Christopher Lee's career. That's good advice about the UK Hammer Collection series (of 21 movies) which I have enjoyed on my all-region DVD player, the latter being an investment which has paid for itself several times over already.

Tim Marion (New York City)

Hello *HorrorHound*, I've been a fan of your magazine for a few years now, and being a huge horror-movie buff, I think your magazine is the best out there. It will be tough to top you guys. I love your articles on the video invasion, seeing that I was a child of the '80s, but the most recent one that has stuck out to me was your ultimate Blu-ray buyer's guide in issue #23. This helped me start out my fantastic Blu-ray collection, finding great quality Blu-ray for a good price. It also helped me sort out the Blu-rays with really horrible picture quality like the original *Last House on the Left* and *The Terminator*. I was wondering if you guys were doing an updated Blu-ray buyer's guide in the near future to help me further my BD addiction? There are so many new discs coming out and it's hard to follow all the reviews online. Thanks for all the hard work guys.

Nathan Hine (Latrobe, Pennsylvania)

Thanks for the kind words. In fact, we have been planning a new Blu-ray buyer's guide - only with a different spin! Don't fear, as it will be just as collector friendly as the previous article! - HH

HorrorHound,

Johnny Depp and Tim Burton are two peas in a pod. You can tell they think alike because both of them are macabre in their own ways, and if I didn't know better, I would think both were from the goth culture. It only makes sense that they would resurrect *Dark Shadows*, and I thank both of them for bringing *Dark Shadows* back into the fold. I grew up with *Dark Shadows*, loved Barnabas Collins. Johnny Depp will make a great Barnabas Collins! I am so ready for the new *Dark Shadows*! I will be on Team Barnabas and not Team Quentin.

Paul Dale Roberts

Movie News: Tim Burton will be re-teaming with Seth Grahame-Smith to produce a new stop-motion monster movie titled *Night of the Living*. Unfortunately, no plotline has been revealed as of yet.

THIS ISSUE:



Cover: Alien by Justin Osbourn

Letter from the Editor:

Alien ... Predator ... The Terminator ... the age-old debate begins once again within this issue. Do these genre-bending sci-fi and action titles belong in the horror genre? If they don't, they certainly are close relatives – deserving of an invitation to each awkward and bloody family reunion.

It felt like the right time for us to plan a massive (and we do mean massive) HorrorHound retrospective around the Alien film franchise. We decided to strike while the fans were abuzz about Ridley Scott's latest sci-fi blockbuster and how it relates to the existing Alien history. Will it stand as a prequel to Scott's original 1979 masterpiece, Alien – or does it just happen to exist within the same wonderful world of Alien fiction?

Cinephiles around the globe may argue whether or not Alien (or its offspring) can be considered horror. But it is this editor's firm opinion that you cannot discredit the horror in Alien. Even the film's tagline stands as one of the greatest in horror: "In space, no one can hear you scream." For many reading this, eyes have no doubt already rolled at the preposterous idea that I had to dedicate my letter from the editor section to validate the argument. We all can acknowledge at various points in time, sci-fi and horror have merged, thanks to the tension-building storytelling and masterful makeup and special effects that they shared. Oftentimes, the same maestros creating our nightmares were birthing new life forms and mystical worlds. And this genre-meshing magic hit its spectacular high-water mark in 1979.

~ Nathan Hanneken (Editor-in-Chief)

PAGE 6 **MOVIE NEWS:**
Prometheus • The Loved Ones

PAGE 14 **DVD/BD NEWS**
& 10 Random Questions

PAGE 17 **TOY NEWS:**
A Nightmare on Elm Street

PAGE 22 **VIDEO INVASION:**
AIR Video

PAGE 24 **ALIEN**
HorrorHound Retrospective

PAGE 44 **DOUCHEBAGS**
In Horror

PAGE 46 **GOREHOUND:**
Sci-fi Moments

PAGE 48 **Horror's Hallowed Grounds**
BITS & PIECES

PAGE 52 **SHAMELESS**
Screen Entertainment

PAGE 54 **ROADKILL:**
HorrorHound Weekend

PAGE 60 **Artist Spotlight:**
JUSTIN OSBOURN

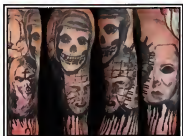
PAGE 64 **KITLEY'S KRYPT:**
IT/Planet of the Vampires

PAGE 65 **HALL OF FAME:**
Creature from the Black Lagoon

★ IN MEMORY OF WILLIAM FINLEY ★

I wanted to express my appreciation for giving us Hounds such an excellent horror publication. It is becoming all too rare these days to find a magazine that goes to such great lengths to stab its customers where it counts ... right in the heart. So here is wishing you continued success and the best of luck in a very gored future.

Sincerely, Brad from Ocala, Florida



Dear HorrorHound,

My family and I have loved your magazine for years! I read your articles to my son Cain (even though he is only 6 months old!). I wanted to share my tattoo with you and the rest of the Hounds out there. Thank you for making such a kick-ass magazine for all of us horror nuts. Each installment seems to get better and better. Keep up the good work. (Tattoo done by Melissa at Tattoo Seen in the Bronx, New York.)

Lee Family

I love your magazine. I'm a subscriber and I have been looking for a slasher flick I saw on cable back in the late '80s/early '90s. The film starts out with twin boys at the drive-in with their family. They wander off and are watching a couple make out in their car. One of the boys grabs a hatchet and kills them, blaming it on his brother, who ends up in a mental hospital. Forward to the future and the boys are now teens. The good twin escapes from the hospital and the murders begin again, but is it the bad twin killing off his circle of friends? ... Can you please help me find the name of this title?

Thank you, Bob

Well Bob, we have some good news and some bad news for you. Good news? The gory little slasher flick you are remembering is called Blood Rage (aka Nightmare at Shadow Woods) – released in 1983 from filmmaker John Grissmer (not to be confused by the Joseph Zito film of the same name). The bad news is that it's currently out of print on DVD (released in 2004 by Legacy Entertainment). It was released under its aka title in an edited cut of the film. It can currently be found online for between \$30 and \$80. ~ HH

ENTERING A NEW AGE OF SCIENCE FICTION: RIDLEY SCOTT'S PROMETHEUS

***** by Jessica Dwyer

The 1979 epic known as *Alien* introduced audiences to a universe of space travel, androids and creatures of unknown origin. The screenplay was written by Dan O'Bannon, but it was the design of artist H.R. Giger and the direction of Ridley Scott that brought the story to life. Afterwards, the worlds of science fiction and horror were never the same. The style, story, and performances of *Alien* set the standard for all sci-fi/horror films that followed.

After *Alien*, Ridley Scott continued to dabble within the realm of science fiction, directing classics *Blade Runner* and *Legend* (a dark-fantasy favorite of horror fans thanks to the splendid "Darkness" character played by Tim Curry). However, it has been 30 years since Scott last worked in the science-fiction genre – the same genre that brought his career as a director to the forefront so long ago. But that's soon about to change...

Prometheus was first conceived as a new installment to the *Alien* saga with James Cameron at the helm. After that concept fell through, Ridley Scott made his interest in possibly returning to the franchise known. However, with stories of the *Alien* species already played out, thanks to three direct sequels and the *Aliens* vs. *Predator* series, Scott intended to take a different approach this time out. The new story he proposed would give an origin to one of the more iconic images from the original *Alien* film, including that of the mysterious Space Jockey. It didn't take long before the project was green lit and filming was underway.

During the early stages of this film's production, however, the prequel, as it was initially titled, was suddenly being reported as "not" having any connection to *Alien* at all (in fact, the untitled project – at the time – was finally given its *Prometheus* name – further separating it from the *Alien* epic). The studio, as well as Scott himself, began to deny facts previously released about the film, providing conflicting reports on its potential backstory. Eventually, Ridley Scott as well as co-writer Damon Lindelof (and Fox) did confirm that *Prometheus* was related to the original film's premise, adding that it was set 30-plus years prior to the events on the *Nostromo*.

While the script for *Prometheus* has been kept under a tight lid – even after a brilliant panel at Comic-Con in 2011 which showcased the first footage to be shown to an audience – the plot has still retained its elusive nature – at least

enough to keep fans wondering. What was obvious, however, thanks to set photos and visuals that were shared – is that Scott had not lost his sense of dark and beautiful filmmaking or his ability to make the starkness of space even more breathtaking. Over the following months, further information and additional scenes from the film were released as the marketing campaign began for what may very well be one of the biggest releases of 2012.

The film is set to star Nomi Rapace (the original *GM* with the Dragon Tattoo), Michael Fassbender (*X-Men: First Class*), Charlize Theron (*Monster*), and



Iris Elba (*The Wire*) – a powerhouse cast which only added to the film's appeal. Thanks to the imagination of genre fans by storm, *Prometheus*' viral marketing began with two very clever videos – the first posing as a future version of a TED event (Technology, Entertainment and Design), starring Guy Pearce as Peter Weyland, the head of Weyland Corp (i.e., Weyland-Yutani in the first *Alien* film). The video is a mock inspirational clip, showing how Weyland hopes that mankind will grow and reach their potential, although seasoned fans were able to see the slightest peek of a man starting to become drunk on his own hype and power.

If the Weyland teaser was not enough – during the 2012 Wondercon event, attendees were given a Weyland Corporation business card during the *Prometheus* film panel that had a phone number and Web site printed on it. Fans who called the number were treated to a new video link – this time a presentation on the creation of the "David 8" android, featuring Michael Fassbender, who portrays the latest android to populate the *Alien* universe.

With the film's premiere looming, fans are continuously receiving further insight into the plot of the film. We now know that Scott and his scriptwriters have delved into theories which have been around for hundreds of years – theories based on the idea that aliens have visited the Earth and assisted man to "evolve." It is a subject that scientists and conspiracy theorists have bartered about for a long time and still do to this day. And that's where *Prometheus* begins. A map is discovered that combines designs from various ancient human cultures. The *Prometheus* ship and its crew are sent to follow the map, hoping it will lead them to answers about mankind's creation. But what begins as a mission of hope and discovery, turns into something far, far different. The "invitation" leads the crew to what may be the destruction of humanity.

The crew of the *Prometheus* includes archaeologist Elizabeth Shaw (Rapace) whose belief is tested as the true nature of the operation is revealed. David (Fassbender) is an android, as we mentioned, playing the handyman role on the ship. Typically, androids don't fare well in the *Alien* films, so it will be interesting to see what becomes of him. Meredith Vickers (Theron) is a Weyland representative who must find her own inner strength in order to deal with the terror that's going to befall the ship. Then, of course, there is the captain of the ship, named Janek (Elba), a military man that is trained to retain control, even in the face of chaos. Rounding out the crew are scientist Holloway (Logan Marshall-Green), botanist Milburn (Rafe Spall), and geologist Fifield (Sean Harris).

Prometheus promises to be a film that will terrify, amaze, and blow away fans of the *Alien* franchise as well those new to the story. It has an outstanding cast and crew, and a story that's complex and mysterious, and touches upon all aspects that make the sci-fi/horror genre great. When *Prometheus* hits theaters June 8th, be ready for the ride of a lifetime.



Logan Marshall-Green, Nomi Rapace, and Michael Fassbender search for the truth.

Fun Fact: Androids are a staple in the *Alien* universe, appearing in each of the core films to date. They include Ash (Ian Holm; *Alien*), Bishop (Lance Henriksen; *Aliens*/*Alien 3*), and Cal (Winona Ryder; *Alien: Resurrection*).

ACT OF VENGEANCE • BLACK SAMSON • CENTERFOLD GIRLS • CHAINED HEAT • CHAPPAQUA • COLLEGE GIRLS • CURIOUS FEMALE
DARK STAR • DELINQUENT SCHOOLGIRLS • THE DEADLY SPAWN • DEATH DRIVE • THE DEPRAVED • THE DEVIL'S NIGHTMARE • DR. BUTCHER M.D.
DR. TARR'S TORTURE DUNGEON • THE EVICTORS • EYE OF THE CAT • FLESH GORDON • FLESH AND BLOOD SHOW • THE .44 SPECIALIST • GINGER

42ND STREET FOREVER

Blu-ray EDITION



THE GUY FROM HARLEM • HARD CANDY • HELGA • HELLS ANGELS ON WHEELS • HONKY • I, A WOMAN • INVITATION TO RUIN • THE ITALIAN STALLION
MAID IN SWEDEN • MARK OF THE WITCH • MAS. 45 • PANORAMA BLUE • THE PINK ANGELS • THE POM POM GIRLS • THE RAIDERS OF ATLANTIS
SAVAGE! • SAVAGE SISTERS • SECRET AFRICA • SHOCKING ASIA • SHOGUN ASSASSIN • STREET GIRLS • AND MANY, MANY MORE!

Synapse Films' best-selling 42ND STREET FOREVER DVD series is a favorite of grindhouse and exploitation fans around the world. Presented for the first time on Blu-ray, we combined a selection of vintage trailers from the first two volumes in the series and mixed in several unreleased titles into this ultimate colossal collection! This mind-numbing assault of original coming attractions shake, rattle, and rock your Blu-ray player with an almost four-hour explosion of action, sex, horror, and exploitation! Join us where the seats are rickety and the floors are sticky, here on 42nd Street!

Synapse-Films.com

**EXPLOITATION AND SLEAZE!
YOUR OWN PRIVATE 42ND ST.!**

Available May 8, 2012

OVER **80** EXPLOITATION
FILM TRAILERS!

Synapse
films

© 2012 Synapse Films. All Rights Reserved

THE LOVED ONES:

DISCOVERING AMAZING NEW HORRORS!

by Nathan Hanneman

Love hurts, and it has never hurt so much as in the 2009 Australian-made feature, *The Loved Ones*, from first-time director Sean Byrne. The film has been slowly building up steam, thanks to film-fest screenings over the past few years, and is prime for its official US release this summer. Sean Byrne, whose prior work included documentaries and short films, has made quite an impact with this freshman outing. *The Loved Ones* follows Lola and her dad as they kidnap one of the girl's classmates – Brent – on prom night. It seems that Lola has eyes for Brent, but he unfortunately already has a girlfriend. Disregarding his relationship status, Lola gets what she wants, and what follows is one of the most twisted "date nights" ever captured on film. Brent is beaten, chased, tortured, and humiliated – all the while his best friend Jamie (Richard Wilson) is having the time of his life at the school dance (an interesting shift in storytelling gives the audience brief breaks in the tension as the story flips from Brent to Jamie, allowing our walls to come down just enough for Lola and her dad to shock us time and time again).

Comparing *The Loved Ones* to other titles (such as *The Texas Chainsaw Massacre* or *Mary*) does a disservice to the film. It is as equally original and exciting as its brethren and deserves to be viewed with a clear slate. While the male lead, Brent (played by Xavier Samuel; *The Twilight Saga: Eclipse*), may be interesting as the tortured teen, he takes a backseat to the true stars of the film – the daughter/father tandem of Lola (Robin McLeavy; *Hell on Wheels*) and her dad (John Brumpton; *Romper Stomper*) who steal the show. The intensity of these twisted characters is enough to make the audience squirm with elated anticipation for their next demented move. They could toast each other – for no real reason – or they could hammer a nail in Brent's foot ... and not knowing and not being able to predict such insane behavior makes the film all the more torturous to watch. The actors' dedication to their parts allows the audience to completely buy into their madness, while falling in love with their characters at the same time. They are memorable, mesmerizing, and mad – to the point that you forget the goal of these films is to root for the victim to escape. Some may be turned away from the "torture porn" aspect of the violence, but for horror fans who can find the appreciation in such titles as *High Tension* or *Dream House* and who have the ability to be swept up in the captivating acting abilities of McLeavy and Brumpton (who need more mainstream work), this film is deserving of your time and attention.

In fact, in celebration of *The Loved One's* mass-market US premiere, we tracked down the director, Sean Byrne, to discuss the film and its influences in hopes of better understanding the method to the madness.

HorrorHound: *The Loved Ones* is grueling (in a great way). I have read of comparisons to *Mary*, *High Tension*, and *The Texas Chainsaw Massacre* ... what would you



say your influences were when producing this feature?

Sean Byrne: My filmic influences were a real mash-up. Structurally, the film is closest to *Misery*, but tonally there are shades of "Chainsaw," *Dazed and Confused*, *The Terminator* ... Tarantino, Lynch, John Hughes and even Walt Disney.

That said, I wasn't a slave to these influences as I was developing and making the film. I naturally responded to the work, which then no doubt subconsciously influenced my choices, but when I was writing, I really tried to let my mind roam free based on the research I'd done, so the characters had a voice of their own.

However, originally, I must admit to thinking, "What if I fused *Came and Evil Dead*, bringing the prom to the cabin and making its very traditions – the decorations, the dress-up, the dancing, and of course, the crowning of the king and queen – the spine of the horror?" That's what sat me down to write. Then, it became about getting the audience to care about the characters in peril, making the "monsters" three dimensional, and running the rollercoaster of the rails in my own way.

HH: It's been a three-year journey for *The Loved Ones* to find US distribution. Tell us a little about that journey and how important it was not to just have your film "dumped" in the market via a small-budget label.

SB: Well, it's been a long, and at times frustrating, road, but like the old saying goes, good things come to those who wait! What people didn't know is *The Loved Ones* had US offers from day one. We had over 10 offers. It was a hot title amongst smaller labels, all of which I respect and admire, and then a couple of majors lined up to before Paramount thankfully came to the party.

The reason the production company didn't take any of the offers is because they always believed the film had genuine crossover potential. It's *Pretty in Pink* meets *The Texas Chainsaw Massacre* with vibrant glossy colors and a deliciously twisted sense of fun that has always played through the roof on the festival circuit. So they'd seen the evidence and the scorecards, they knew it had the potential to be mainstream and hopefully reach teenagers as well as the hardcore horror crowd. At the end of the day, I guess they were prepared to risk it all for the chance of hitting the jackpot. And who knows whether that will happen, films can be a lottery, but Paramount Insurge has a peerless track record when it comes to releasing low-budget horror, so the film couldn't be in better hands.

And at least we've got a fighting chance now.

HH: The film is one of the most excruciating – unflinching horror titles I have ever seen. Brilliant really. How important was it for you to "go there" (if



Daddy, Pinocchio, and Night Eyes welcome their new guest.

Awards: *The Loved Ones* won the Sci-Fi Jury Award (Gérardmer Film Festival) as well as the People's Choice Award (Toronto International Film Festival) and has received an official selection at over 20 international film fests.

you will), when others wouldn't dare? I mean, most filmmakers wouldn't have the drill actually go in! Nor would they show it!

SB: Thanks! The funny thing is, you never actually see the drill go in. It feels like you do, but it happens off screen, a bit like the ear scene in *Reservoir Dogs*. But it was really important for me to "go there," as you say. I'm not a fan of PG-13 horror. No one wins and the middle ground is pretty boring, that's why it's called the middle ground. We're a low-budget horror and my motto when it comes to low-budget horror is go hard or go home, unless it's a purely psychological horror like Polanski's *Repulsion* or a ghost story, where what you don't see really is scarier than any monster in the closet. But we're a balls-to-the-wall pop horror movie and as a fan growing up loving horror movies, I know what I like and I think I know what other true horror fans like, and we like to be pushed. Audiences go to horror movies to be scared. They're safe in their theater seats. They're not in danger. The brief is to freak them out, so why hold back?

But I also understand there are horror movies out there that pummel the audience into submission to the point the experience is no longer fun. And I didn't want to do that. I want the experience to be an entertaining one. I tried to design *The Loved Ones* like a rollercoaster that plays with the conventions of the genre. People think they know what they're in for. They're safely strapped in. Things go pretty much according to plan, then we run the carriage off the rails, reaching a level of genuine madness that goes way beyond the bunny boiling in *Fatal Attraction*. Hopefully, there are laughs and screams in equal measure. I just want the audience to have a good time.

HH: One of the most breathtaking aspects of this film was the acting – especially the villains played by Robin McLeavy and John Brumpton. How did you acquire these talents and how much of what they brought to the film affected the direction of the project?

SB: I went through a normal casting process. The most important thing was I'd done my homework, so I knew what I was looking for in terms of psychological make-up.

Robin McLeavy brought another dimension to Princess (Lola) as soon as she came into the audition room. She walked a tightrope of loneliness, brittleness, sexiness, and madness while still playing true to the fun vibe, and after seeing her work up close, I'm convinced she could play anything.

Because Princess is in-your-face hot-pink charisma, I knew Daddy needed to be quietly demented to keep the father-daughter torture team in balance, and John Brumpton is a seasoned character actor who brought the confidence and ability to not do too much, which is much harder than it



John Brumpton shows that Daddy knows best.

sounds. He knew how to honestly get inside the skin of such a disturbing character and be intimidating while barely saying a word. Princess wears her wounded adolescent heart on her sleeve, but with Daddy we're never sure what's going on in his head, which in a way is more unnerving.

HH: Aussie horror has a great history, thanks to filmmakers such as Brian Trenchard-Smith, Russell Mulcahy and James Wan. Do you feel like you are now officially a part of this special history of filmmaking?

SB: Filmmakers are judged by their oeuvre and I've only made one feature, so I'm a bit early to be putting myself in any class or bracket but I am proud to have made a well-received horror movie that hopefully over time becomes an entrenched part of that grand history you refer to.

At the recent SXSW Film Festival, Paramount Insurge announced that *The Loved Ones*' limited theatrical release will occur in June with the DVD release to soon follow. If this film comes to your town, do yourself a favor: grab your friends and check out one of the most brutal titles to find its way to cinemas in years. And who said they're not making good horror films anymore!?



Did You Know? Robin McLeavy can be seen next as Nancy Lincoln in the upcoming Tim Burton-produced Abraham Lincoln: Vampire Hunter.

Lost in Limbo:

Movies that missed their release.

The Loved Ones was initially filmed in 2009 and has been circulating on the festival scene ever since. The film exists on DVD and Blu-ray in foreign markets including the UK, however, audiences are still waiting patiently for its premiere in the States – which, thankfully, happens this June! And while the long journey this film took is eventually leading to a US release, there are other amazing horror titles that haven't been as lucky.

One of the more noteworthy titles which has been lingering in limbo for far too long is *All the Boys Love Mandy Lane* which was quite popular soon after its release and while it was being screened on the film-festival circuit. Directed by Jonathan Levine (the director of last year's *50/50*) and starring Amber Heard (*Drive Angry*), this indie darling was filmed way back in 2006! It has since found its way onto DVD and BD in foreign markets, much like *The Loved Ones*, but still is MIA in America.



The Poughkeepsie Tapes – a "found footage" title that was made in 2007, the same year as *Paranormal Activity* (and surprisingly had about as much initial buzz as its POV brethren). Much like *Paranormal Activity*, *The Poughkeepsie Tapes* was meant to go into production as a higher-budgeted remake, although this remake never happened – and the video is still MIA. Its director, John Erick Dowdle, has since gone on to produce two other quality horror titles, *Quarantine* and *Devil*.

There are plenty of other titles worthy of tracking down which have yet to find a home in the US – including Joe Daniel's *The Hole* and 2009's convention fave *The Black Waters of Echo's Pond* – whether it be due to a lack of distribution or having the project stalled as the distributor sits on it. You never know when a great film is just around the corner (even if it's been parked on the other side for a few years).



RING IN THE 2012 HALLOWEEN SEASON AT

THE HMA NET's MASK-FEST

THE MID-WEST'S PREMIER MONSTER ART, MASK, PROP AND SPECIAL EFFECTS EVENT
INDIANAPOLIS MARRIOTT EAST AT HORRORHOUD WEEKEND SEPTEMBER 7-9, 2012



DON POST JR.



GLENN HETRICK

Mask-Fest is held in conjunction with the HorrorHound Weekend horror convention! Ticket purchase allows admission to both events, as well as all regularly scheduled panels, films and exhibits. Order your tickets today by visiting the Web site: www.horrorhoundweekend.com.



THE CHIODO BROS.

CHALLENGER, GRITTY
MILK, WILSON, YOUNG
OUTER SPACE - III



TOM WOODRUFF JR.

THE MONSTER SQUAD, ALIENS
AVP, AVP: P
TERMINATION MORTAL Kombat



TOM SAVINI



TRICK-OR-TREAT

LOST or
FORGOTTEN

Saturday night at HorrorHound Weekend. The Late Dr. Lady's Costume Contest!

Prizes given to best costumes and makeup on-stage by a panel of celebrity judges! All ages welcome. Contest begins at 9:00 PM!

aisle upon aisle of vendors selling masks, monsters, props, makeup, art, models & more!

MEET MANY OF THE COUNTRY'S TOP MONSTER & FX ARTISTS!

TAKE PART IN OUR SPECIAL GUEST PANELS, WORKSHOPS AND EVENTS!

VENDOR SPACE IS LIMITED, SO CONTACT US TODAY TO RESERVE YOUR SPACE!

WWW MASKFEST.COM

VISIT US ONLINE FOR FULL GUEST AND ARTIST INFORMATION AS WELL AS TICKET DETAILS.



An ancient Evil.
An impossible mystery.

And one man with a dark
gift caught between the two.
Jon David Stickle never asked
for his gift. Never understood
how to use it. But when
twenty-four men die horribly
aboard a submarine, he is
trapped in a timeless mystery
with something sinister.

Something without a name
that knows about his gift...

And it wants it.

Available at **Amazon.com**
and **BarnesandNoble.com**

CORONATION

LEE F. JORDAN



VISIT OUR WEBSITE TO SEE ALL OUR MASKS! SAVE 10% OFF YOUR NEXT ORDER! ENTER CODE **TOTUSHM** AT CHECKOUT!

WWW.TRICKORTREATSTUDIOS.COM

HALLOWEEN IS A TRADEMARK AND COPYRIGHT OF UNIVERSAL STUDIOS. LICENSED BY UNIVERSAL STUDIOS LICENSING LLC. ALL RIGHTS RESERVED.

INDIE SPOTLIGHT IN REVIEW

• by Jason Hignite



Zombie A-Hole

After giving us the amazing Puppet Monster Massacre, Dustin Mills slams us again with a gritty, stylish zombie film unlike anything else seen to date. Actually, what Mills has produced might be the first of its kind: a zombie slasher! *Zombie A-Hole* is the story of a demonic monster who is killing twins because of the special energy that twins share. After the murder of his sister, a zombie hunter named Fulci (brilliant!) sets out to kill the demonic beast.

Fulci acquires a voodoo charm that guides him to the antagonist, who happens to be very well dressed for a zombie – complete with a pin-stripped suit, red silk tie and white gloves. Along the way, he encounters the twin brother of our zombie's former human self, who is able to see and experience the kills of his undead sibling. Together, they track the monster through piles of bodies and gallons of blood. *Zombie A-Hole* is a wild ride of gore, laughs, boobs and puppets!

Mills did an admirable job of assembling twin siblings who were willing to not only die in horrible ways, but also provide some gratuitous flesh – a necessary component of any good grindhouse film. He also delivers something rarely seen in microbudget films – respectable performances from unknown actors. Mills recently spoke with *HorrorHound* of the production: "We started the project knowing that we were going to go for a straight-up grindhouse/drive-in experience. We shot the whole thing guerrilla style for about \$800, made the best B movie we could with what we had and basically refused to spend money." The mark of a true indie filmmaker! Or a poor one, anyway. Mills jokes. For more information on this film, search *ZombieA-Hole* on Facebook.



Trippin': When Good Buds Go Bad

How about a great stoner-horror-comedy? All I can say is, it's about time! (Not to discount the cheesy *Evil Bong* films ... I'll give you that.) Is there a killer in the woods? A murderer within the group? Who knows. In all honesty, it doesn't really matter. *Trippin'* is a perfect mix of *Half Baked* and *Tucker and Dale vs. Evil*, without being quite as campy.

The story starts as six friends head to a cabin in the woods for a little getaway. ... Yes, I am aware of my repeated lamentations on this storyline. But as long as the filmmaker keeps it fresh, I can live with it. Like every cabin-in-the-woods film should, we are introduced to these characters via their trip ... three guys and three girls packed into a van. Within 10 minutes of dialogue the director establishes our players: we have the "bad boy," the "bad boy's girlfriend," the "party boy," the "way-too-hot girlfriend," the "normal guy," and the "uptight, prissy girlfriend" – all of whom are all stoners.

When the cast makes it to the cabin, things seem amiss, and the legend of a crazed killer is proving to be true ... or is it? Horrible things begin to befall our heroes – bear traps, kids with rocks, nails, giant frogs, inappropriate use of teeth and talking couches. So, order a pizza, grab some chips and various other munchy foods ... then kick back and inhale *Trippin'*.

The legend of a crazed killer, creepy kids, a weirdo in a pickup truck, back-window festing, psychedelic spaghetti and lots of weed – *Trippin'* has it all! The film is now available through Comp Motion Pictures.



Monster Brawl

If you are a horror fan who grew up watching professional wrestling, then this movie will be an indie wet dream for you. *Monster Brawl* is a death-match tournament pitting monsters against one another with all of the fair of televised pro wrestling. Some of the monsters/wrestlers have managers, and use the occasional interference of items such as folding chairs, pipes, and hatchets (you know, standard stuff). Director Jesse Cook has assembled and pitted monsters and mythic creatures from around the world – the cyclops, witch, mummy, vampire, werewolf and Frankenstein's monster! Add in a brilliant cast that includes Lance Henriksen (narrator), Dave Foley and Jimmy Hart, and *Monster Brawl* brings full on in-the-ring action with an angry ensemble of battling beasts.

The monsters are introduced with backstory vignettes, each with high production value and a great locale. The makeup and costuming is top-notch. Admittedly, the cyclops and the swamp creature were a little campy, but they brought a Roger Corman-esque quality that seemed to fit the project. *Monster Brawl* is a fun movie, taking itself seriously enough to bring you into the story, then heaping on all the cheese of classic WWF – even giving us some great *Mortal Kombat* moments with narrative interjections ... "FATALITY!"

Some of the acting seems a little flat (Foley didn't quite bring his "A" game) and a lot of the dialogue was sophomoric, but it's professional wrestling! The physical performances were strong, and I was amazed how pro wrestlers could deliver so much brutal punishment without actually injuring each other – throw in the makeup and restrictive costumes? Color me impressed.



The Collapsed

You and your family are trapped in the city. You have no idea what is going on. But people are being killed all around you. There is no time to figure out why – you just have to survive and protect the ones you love. *The Collapsed* brings you into this story premise, and unlike most apocalypse films, there is no explanation of the carnage (who is doing it or why?).

Although, the plot is simple, the story is rich. There are no big scares, but *The Collapsed* has plenty long tension-building sequences. Justin McConnell uses these moments to give you insight into the characters and their familial relationship – keeping the characters interesting and making you care about them. There is also very little gore. Again, it seems the filmmaker wants the audience to focus more on character development than blood and guts. The copious blood scene is saved for just the right time – the very end, when all is revealed (but not in this review ... you need to see this film to believe it).

The Collapsed is a fantastic action thriller that leaves you thinking, "What the hell is going on?" That's until the very end, when a from-out-of-nowhere twist will bring you to, "No way that just happened!" Remember Jacob's Ladder? Remember High Tension? Yes ... like that! With high production value and great acting, *The Collapsed* is a must-see. Beginning June 5th, the film will be available in North America through Anchor Bay, and in the UK on June 11th through Lionsgate Entertainment.

FRIGHT RAGS

KICK-ASS HORROR SHIRTS

GET 10% OFF YOUR NEXT ORDER!

Just enter coupon code **HH0512** at checkout to activate the discount.
Exp 05.31.12.

WWW.FRIGHT-RAGS.COM
FACEBOOK.COM/FRIGHTRAGS



Your #1 Source for Horror Collectibles & Horror Merchandise!

ENTER THE HOUSE OF MYSTERIOUS SECRETS ... IF YOU DARE!



Action Figures
& Statues

THE HOUSE OF
MYSTERIOUS
SECRETS III



Masks

Shirts

DVDs

And So Much More!

Specializing in Horror Collectibles. Fast & Friendly Service. Secure Online Ordering.
Visit our Site for the best in Horror Collectibles! Updates with new stock every week!

www.houseofmysterioussecrets.com

Missing Horrors Discovered!

by Nathan Hanneman

Over the years *HorrorHound* has taken multiple opportunities to spotlight the various horror titles which had yet to make their way onto DVD or Blu-ray. It was originally in issue #4 that we included our first-ever list of missing DVDs. Not surprisingly, nearly every film on that "Top 10" list has now been issued onto home video (the list consisted of such titles as *Monster Squad*, *The Burning*, *Deadly Friend* and *Food of the Gods*). The one title still MIA? Ken Russell's *The Devils* (which was planned for DVD, but for unknown reasons was pulled from release). Since then, we have provided larger articles, such as our "Most Wanted" DVD write-up in issue #24. Once again, a large selection of the films featured went on afterward to home video release – including *The Black Sleep*, *Futureworld*, *Island of Lost Souls*, *Terror in the Aisles*, *Green Slime*, *Incredible Melting Man* and *Grotesque*. This article was later updated in one of our Convention Exclusive issues (November 2011; available on www.horrorhound.com) – and as can be expected, various titles included in that then-current draft have since been issued onto home video (albeit mostly through on-demand DVD-R services via MGM and Warner Bros.). Examples of the latest finds to make their premiere on this digital medium: *No Blade of Grass*, *Zone Troopers* and *Killer Party*.

The problem with these under-the-radar releases is that most *HorrorHounds* have no real way to keep up with what is available – or how to find it. To our

delight, we happened to stumble across a few just recently that we're sure fans will want to know about. Scorpion Releasing features a number of new titles for sale as part of their "Katerina's Nightmare Theater" DVD line – including *Whispers*, *Mortuary*, *The Day After Halloween*, and *Humongous* – with upcoming titles announced to include *Death Ship*, *The Fantastical* and *Human Experiments*. However, one of the more unexpected releases comes from Lionsgate Home Video. Oddly enough, a series of "Horror Collection" DVD multi-packs have started to show up in the \$5 bins at Wal-mart stores across the nation.

This value-priced item has been a hot commodity in the world of horror for the surprising titles that each DVD contains. One of these sets (a six-pack) includes such films as *Parents*, *Sundown: Vampire in Retreat*, *Fido*, and ... *Blood Diner*? That's right – the 1987 Jackie Kong remake of Herschel Gordon Lewis' *Blood Feast*. Needless to say, *Blood Diner* has never been issued onto DVD in the US. More shocking? A second DVD set from Lionsgate appeared in Wal-marts – a much superior eight-pack: *Slaughter High*, *Warwork*, *Chopping Mall*, and a few never-before-released titles including *978-EVIL 2*, *The Astral Factor*, *The Unholy*, *CH.U.D. II: Bud the Chud*, and *Ghoulies III: Ghoulies Go to College* (the only title in the *Ghoulies* franchise which had yet to see light of day). A must-own – for a mere \$9! The lesson today? Leave no stone unturned, because you never know when, or where, that rare unreleased horror gem may show up. 🍷



CH.U.D. II: Bud the Chud, and *Ghoulies III: Ghoulies Go to College* (the only title in the *Ghoulies* franchise which had yet to see light of day). A must-own – for a mere \$9! The lesson today? Leave no stone unturned, because you never know when, or where, that rare unreleased horror gem may show up. 🍷

10 QUESTIONS WITH Stephen Chiodo

by Kenneth Nelson



In every issue of *HorrorHound*, we take the time to track down a film director within the world of horror to ask a series of 10 seemingly random questions. Whether revolving around said director's body of work, their latest projects, or simply what kind of cereal they had for breakfast – no question is too daring (or silly) to ask! In the past, we have been honored to have such directors as Roger Corman, Bill Lustig, and Ti West take part in this bi-monthly obsession. For this issue, we took a few minutes to ask director and FX guru Stephen Chiodo (*Killer Klowns from Outer Space*) a few unnecessary questions. Enjoy as we delve into 10 Random Questions.

HorrorHound: *Killer Klowns from Outer Space* is one of the coolest movie titles of all time – what other movie title(s) have struck you as wildly creative?

Stephen Chiodo: Adam Rifkin's "Wadzilla" from the compilation horror movie, *Chillerama*.

HH: What is your favorite theme park to visit?

SC: Rye Beach Playland in Rye, New York. The inspiration for "Killer Klowns."

HH: What was the last movie you fell asleep while watching?

SC: *Shrek 2*, and I would have slept through *Shrek 3* if I saw it.

HH: Favorite television program as a child?

SC: *The Outer Limits*

HH: You buy a winning Mega Millions ticket – what is the first thing you're doing with the money?

SC: Finance *Killer Klowns* from *Outer Space* Part 2.

HH: Which director's films get you the most excited to run to your local multiplex to check out their latest offering?

SC: The Klowns would fry them up and sprinkle sugar on them like churros and snack on them while they watch *Dancing with the Stars*.

HH: Which director's films get you the most excited to run to your local multiplex to check out their latest offering?

SC: Tim Burton.

HH: Can you spill any plot details on your proposed (and long overdue) sequel to *Killer Klowns from Outer Space*?

SC: Well, it's not a remake and it's not a sequel – it's a "re-quel!" There are more klowns and they are F#%#! INSANE!

HH: What is the coolest prop you've managed to save during your career?

SC: The Klownzilla head Charlie wore in *Killer Klowns* from *Outer Space*.

HH: What is the most underrated horror film?

SC: *The Crawling Eye* 🍷



Special thanks to Sean Clark

Did You Know? Some of the more recent effects the Chiodo Bros. have worked on in cinema? Creating the puppets in *Team America: World Police* and the "Moustiepieces" seen in *Dinner for Schmucks*.



42nd Street Forever

(Sony Pictures)
Available: May 8th
Details: Syncope is set to unveil a Blu-ray feast with newly transferred vintage trailers for dozens of films, including *Wicked Women*, *Shocking Asia*, *They Call Her One Eye*, *Warrior*, *On Wheels*, *Dark Star*, *Helpa*, and many more!
Format: DVD/Blu-ray



The Calcosas of New York

(Zine Films)
Available: June 19th
Details: *Olive Films* have not received much ink in *HorrorHound Magazine*; however, that is about to change thanks to new genre releases, such as *The Space Children* and *The Calcosas of New York*, making their BD premieres.
Format: DVD/Blu-ray



The Devil Inside

(Paramount Pictures)
Available: May 15th
Details: Another possessed PDV feature inspired by true events, *The Devil Inside* comes to home video on May 15th, however, as of press time no supplemental features or contest were announced to accompany this disc.
Format: DVD/Blu-ray



Ganja & Hess

(Kino Video)
Available: May 15th
Details: This unconventional vampire flick follows an archaeologist who is stabbed by an ancient knife that turns him into a devil of the night. No extras on the BD were announced prior to print date.
Format: Blu-ray



Jaws

(Universal Studios)
Available: August 14th
Details: One of the most anticipated Blu-rays has finally been announced for release this August! *Jaws* will include such extras as *The Shark is Still Working* documentary, featured deleted scenes, outtakes, trailer and more!
Format: Blu-ray



Livide

(MS Video)
Available: May 3rd
Details: While it's uncommon for us to give foreign BD releases, the new *Alexandre Bustillo/Jean Murry* (inside) film *Livide*, is too good to wait for. A French BD of this anticipated release comes with a featurette and interviews.
Format: Blu-ray



Mother's Day

(Starz/Anchor Bay)
Available: May 8th
Details: The Danny Lynn Bossmann-directed remake of the 1980s *Fraen* cult classic finally sees release on this DVD/Blu-ray combo pack which comes with an audio commentary with *Danny Lynn Bossmann* and *Sharon Ashmore*.
Format: DVD/Blu-ray



Playback

(Magnet Releasing)
Available: May 8th
Details: When a group of high-school students dig into their town's infamous past they unwittingly unleash an evil that corrupts and destroys them — possessing its victims through video, *Playback* Blu extras are announced.
Format: DVD/Blu-ray



Requiem for a Vampire

(Kino Video)
Available: May 28th
Details: In case you haven't had enough Jean Rollin love from *Kino Video* — look for *Requiem for a Vampire* (aka *Caged Virgins*), *The Rape of the Vampire*, and *Curse of the Living Dead* (Bemonts), all available this May.
Format: DVD/Blu-ray



Shallow Grave

(Criterion)
Available: June 12th
Details: The Danny Boyle thriller *Shallow Grave*, starring *Ewan McGregor*, is set to hit BD loaded with extras, including two commentaries, new interviews, a 1993 documentary, video diaries, trailers and a booklet essay.
Format: Blu-ray



Tales that Witness Madness

(Olive Films)
Available: June 28th
Details: Tons of missing horror films are about to make their DVD and Blu-ray premieres thanks to *Olive Films* — including *Tales that Witness Madness* (above), *Project X*, *The Spirit is Willing*, *Night of the Grizzly* and *The Hangman*!
Format: DVD/Blu-ray



The Twilight Zone: The Complete Series

(Image)
Available: June 5th
Details: Good news for anyone who wanted to pick up the classic *Twilight Zone* TV show on BD on June 5th, you can purchase the complete series. This megaset, however, will not feature anything exclusive for those who already own the individual sets.
Format: Blu-ray



Underworld: Awakening

(Sony Pictures)
Available: May 8th
Details: Fans of the latest *Underworld* sequel will have various options to pick up the new installment: single DVD or BD, 3-DVD or in a four-movie value pack. BD extras include featurettes, blooper reel, music video and a commentary.
Format: DVD/Blu-ray



The Wizard of Gore

(Image Entertainment)
Available: May 1st
Details: Something *Wired* Video (via Image!) presents this *Herschel Gordon Lewis* double-whammy onto BD. While no extras have been announced, if this set is half as good as *it's* 2000 *Mall* BD, it will be a must-own!
Format: Blu-ray



The Woman in Black

(Sony Pictures)
Available: May 22nd
Details: The *Daniel Radcliffe* ghost story from *Hammer Pictures* is set for release on May 22nd! Expecting house features are to include a commentary track, featurettes on the making of, and quite possibly an actual version of the film (TBA).
Format: DVD/Blu-ray

DVD & Blu-ray Release Schedule

Week-by-week rundown of all the upcoming DVD and Blu-ray titles:

- May 1, 2012**
Dead Ward Women (DVD)
Operation: Final Zombies (DVD)
Tim Burton Collection, The (BD)
Wizard of Gore, The
Gone Girl, The (BD)
- May 8, 2012**
42nd Street Forever (BD)
Elvis: Wild Women (DVD)
Ganja & Hess (BD)
Overline 2 (BD)
Hallows vs. Zombies (DVD/BD)
Last Breath (BD)
Madison County (DVD)
Mist: Master (DVD/BD)
Mother's Day (DVD/BD)
Mutter Obsession (BD)
Playback (DVD/BD)
Poe (DVD)
Psychosis (BD)
Quiet Storm, The (DVD)
Shock Ladybug, The (DVD)
Shrine, The (DVD)
Underworld: Awakening (DVD/BD)
- May 15, 2012**
Descendants (BD)
Devil Inside, The (DVD/BD)
Fever Night (DVD)
Immediately (DVD)
Mortuary (DVD)
- May 22, 2012**
Dead Undead, The (DVD)
Deadly Descent (DVD)
Gamers the Brave (BD)
Hiss Job (DVD)
Requiem for a Vampire (DVD/BD)
Written in Blood, The (DVD/BD)
- May 29, 2012**
Avalanche: Uncle vs. Zombies (BD)
Autumn (DVD/BD)
Demons (DVD/BD)
Rape of the Vampire (DVD/BD)
Requiem for a Vampire (DVD/BD)
TrueBlood Season 4 (DVD/BD)
- June 5, 2012**
Colaplex, The (DVD)
Night Zone: Complete Series, The (BD)
- June 12, 2012**
Don't Go In The Woods (DVD)
Monster Blood (DVD/BD)
Rite (DVD)
Shallow Grave (BD)
- June 19, 2012**
Awakened, The (DVD)
Headspace (DVD/BD)
Wingslayer Girl (DVD)
- June 26, 2012**
Phenomena (DVD)
Sector 7 (DVD/BD)
Tales that Witness Madness (DVD)
- July 19, 2012**
Blade (BD)
Blade: Trinity (BD)
Calcosas of New York, The (DVD)
Headspace (DVD/BD)
Project X (DVD/BD)
Space Children, The (DVD/BD)
- July 16, 2012**
Blade II (BD)
Remake (DVD)
- * All times listed above include shipping and handling. DVD & Blu-ray releases are indicated in parentheses. Release dates subject to change.



TOM SAVINI'S

Special Make-Up Effects Program

AT DOUGLAS EDUCATION CENTER

This program covers all disciplines of special make-up effects:

Sculpting
Anatomy
Life Casting
Eyes and Teeth
Animatronics
Cosmetic Make-Up
Creature Design
Mold Making
Character Make-Up
Painting Techniques
Appliance Prosthetics
Airbrushing Techniques
Hair & Beards Application

TOM SAVINI



- Friday the 13th
- Friday the 13th Final Chapter
- Dawn of the Dead
- Day of the Dead
- Creepshow
- Texas Chainsaw Massacre II
- Monkey Shines
- Tales From the Darkside
- Killing Zoe
- Invasion USA
- Martin
- Red Scorpion
- Trauma
- Two Evil Eyes
- Maniac
- The Burning

Our students attitude is "This is school?..." because they are having so much fun making their dreams come true creating monsters and make-up effects... plus... **THEY GET A DEGREE!**

Shannon Burle
4th Semester

Ryan Pintar
4th Semester

Daran Holt
4th Semester

KNB EFX Group Mentors Next Generation

Greg Nicotero and Howard Berger regularly visit Douglas Education Center to provide industry insight, critique 4th semester student portfolios and perform seminars on make-up techniques and trends. This networking opportunity gives students a competitive edge when preparing for their careers.

"I genuinely enjoy coming to Douglas and meeting up and doing make-up and effects artists. Not only am I able to offer students some insight into the make-up effects industry, but I am able to act as a mentor and really help those students pin point their strengths."

-Greg Nicotero



See our online student gallery at: www.dec.edu

KNB
offers talent-based
SCHOLARSHIP
www.dec.edu
for details



Incoming Class Fall 2010

DOUGLAS
Education Center

130 Seventh Street • Monessen, PA 15062

1.800.413.6013 **dec.edu**

Housing is available through BOSS Development
Financial aid is available to those who qualify. *16-month Associate in Specialized Business Degree Program.
Tom Savini will award a "Certificate of Excellence" to those graduates with exceptional portfolios.
THIS SCHOOL IS AUTHORIZED UNDER FEDERAL LAW TO ENROLL NONIMMIGRANT ALIEN STUDENTS.

TOY NEWS



OH MY, WHAT GRAVE GOODIES WE HAVE IN STORE THIS ISSUE! EVERY CREATURE IS PRESENT, FROM THE CLASSIC UNIVERSAL MONSTERS AND MUNSTERS TO THE SPACE-ALIEN MENACES FROM MARS ATTACKS! THOSE GHOULISH GREMLINS, THE NIGHTMARE-INDUCING MANIAC KNOWN AS FREDDY KRUEGER AND SO MANY MORE! WE HAVE NEVER SEEN SUCH TERRIFYING TOY TRAUMA IN THE PAGES OF HORRORHOUND BEFORE!



THE GREMLINS PERIST WITH NECA TOYS AS A THIRD AND FOURTH WAVE OF CHARACTERS WERE ANNOUNCED AT THIS YEAR'S TOY FAIR EVENT - THE GREMLINS HAVE ABOVE INCLUDES LENNY, A STANDARD "BROWN" GREMLIN (AS SEEN IN GREMLINS 2), AND THE "PHANTOM" GREMLIN. THE "FEMALE" GREMLIN, AS WELL AS THE "ELECTRIC" GREMLIN ARE ALSO PLANNED. NEW MOGWAI WERE ANNOUNCED TO (FYHOLDY) INCLUDE CHARACTERS FROM THE ORIGINAL GREMLINS FILM. MOGWAI GIZMO, SYRIFE AND A STANDARD MOGWAI ARE ALL PLANNED. NECA ALSO REVEALED A GREMLINS 2 PROP-PUPPET REPLICA (SHOWN ABOVE) WHICH WILL BE AVAILABLE THIS FALL FOR \$200.



NECA PEEL:
COLONIAL MARINE
IN-PROGRESS SCULPT

JUST IN TIME FOR THIS SPECIAL ALIEN-EDITION OF HORRORHOUND MAGAZINE, NECA TOYS ANNOUNCED PLANS FOR A LINE OF ACTION FIGURES BASED ON THE CHARACTERS FEATURED IN JAMES CAMERON'S ALIENS. WITH A PROJECTED RELEASE DATE OF EARLY 2013, LOOK FOR AT LEAST TWO COLONIAL MARINES TO BE PRODUCED, AS WELL AS A NEWLY SCULPTED ALIEN WARRIOR FIGURE. BASED ON SALES, WE COULD BE TREATED TO EVEN MORE SPACE MARINES DOWN THE LINE. AS AN EXTRA KICK? THE PROTOTYPES OF THESE MARINES WILL BE ON DISPLAY AT THIS SEPTEMBER'S HORRORHOUND WEEKEND EVENT, IN WHICH WE ARE HOSTING THE LARGEST ALIENS REUNION EVER ASSEMBLED! IF THAT WASN'T ENOUGH, NECA ALSO HAS PLANS FOR A NUMBER OF COLLECTIBLES BASED ON THE UPCOMING RIDLEY SCOTT FEATURE, PROMETHEUS. LOOK FOR MORE INFORMATION AND IMAGES NEXT ISSUE!

Did You Know? On top of the various prop replicas from NECA mentioned throughout this article, be on the lookout for their new distressed hockey-mask replicas based on Friday the 13th Part 4: The Final Chapter.





JUST WHEN YOU THOUGHT HE WAS DEAD - NECA UNVEILED EVEN MORE ELM STREET GOODIES IN THE FORM OF THESE ALL-NEW FREDDY KRUEGER ACTION FIGURES. BASED ON HIS LOOKS FROM A NIGHTMARE ON ELM STREET PART 3 AND 5, EACH FIGURE INCLUDES VARIANT HEADS AND ACCESSORIES. PART 3 FREDDY INCLUDES THE INFAMOUS NEEDLE HANDS AS WELL AS A SCALED VERSION OF THE FREDDY PUPPET. WHILE PART 5 FREDDY COMES WITH A DEFORMED ARM AND LEG AS WELL AS "BABY FREDDY." LOOK FOR MORE FREDDY GOODNESS NEXT ISSUE!



SIDESHOW COLLECTIBLES MAY NOT RELEASE A TON OF HORROR PRODUCTS THROUGHOUT THE YEAR, BUT WHEN THEY DO ISSUE THOSE RARE GENRE-LOVING GOODIES, THEY AIM TO IMPRESS. CASE IN POINT? THEIR NEW PREMIUM-FORMAT FIGURE BASED ON FREDDY KRUEGER FROM THE A NIGHTMARE ON ELM STREET FILM SERIES. THIS FIGURE COMES ON A BOILER-ROOM BASE AND STANDS 21-INCHES TALL. TWO VERSIONS ARE AVAILABLE: THE STANDARD COMES WITH A DINGY DOLL WHILE AN EXCLUSIVE EDITION HOLDS A SKULL. EACH SELLS FOR APPROXIMATELY \$350 AND SHIPS THIS OCTOBER. AVAILABLE IN SEPTEMBER IS A NEW STATUE BASED ON THE ELDER PREDATOR SEEN AT THE FINALE OF PREDATOR 2 (1990). THE STATUE IS SCULPTED AS THE ELDER PREDATOR DRAWS HIS TROPHY ANTIQUE FLINTLOCK PISTOL. STANDING OVER 19-INCHES TALL, THIS STATUE WILL RETAIL FOR \$300. AN EXCLUSIVE EDITION IS ALSO AVAILABLE AT WWW.SIDESHOWTOY.COM AND COMES WITH A TROPHY REPLICA OF AN ALIEN SKULL. NEXT? THE DEAD STILL WALK AT SIDESHOWN THANKS TO THEIR LATEST PREMIUM-FORMAT ZOMBIE STATUE TITLED "FROZEN DEAD." EXPECTED TO RELEASE THIS OCTOBER, THIS NASTY-ZOMBIE STATUE WILL STAND OVER 19-INCHES TALL AND WILL RETAIL FOR \$350.





MEDCO TOYS WILL BE CELEBRATING 50 YEARS OF MARS ATTACKS IN STYLE THANKS TO THESE CARD-BASED OFFERINGS: A MARTIAN ACTION FIGURE AND A PUSHTOY! BOTH OF THESE PRODUCTS WILL BE IN STORES SOON AFTER THIS ISSUE GOES TO PRESS.



Above, Gentle Giant has a set of ornaments and a Comic-Con exclusive mini-sub planned, while (below) Funko has a new Bloxx! figure in stores.



FIGURE FLASHBACK MARS ATTACKS

MARS ATTACKS



IN CELEBRATION OF MARS ATTACKS' 50TH ANNIVERSARY, WE PRESENT A QUICK LOOK BACK AT THE HISTORY OF MARTIAN MERCHANDISE RELEASED OVER THE YEARS. IN THE EARLY 1990S SCREAMIN' MODEL KITS PRODUCED A NUMBER OF MODELS BASED ON THE TOPPS TRADING CARDS, WHILE TRENDMASTERS TOYS UNVEILED MONTE AND CARD-RELATED ACTION FIGURES IN 1996. MORE RECENTLY COMPANIES SUCH AS MEDICOM AND FUNKO HAVE TAKEN STABS AT THE LICENSE. HERE IT'S JUST A SAMPLE OF THESE RELEASES.



Mars Attacks: Action Figure: © 1994 Mattel Inc. All Rights Reserved.

Did You Know? As part of the 50th anniversary of Mars Attacks, Topps will be releasing a new "Heritage Series" of trading cards featuring 55 reprint cards, 10 "lost" cards, and 15 "New Universe" cards.



HORRORHOUND

BOY, DOES DIAMOND SELECT HAVE SOME GREAT TOYS IN STORE FOR US! NEW UNIVERSAL MONSTERS FIGURES ON THE HORIZON INCLUDES THE PHANTOM OF THE OPERA, METALLICA MUTANT (THIS ISLAND EARTH), DR. JEKYLL AND MR. HYDE. EACH FIGURE WILL COME WITH ELABORATE BASE ACCESSORIES AND WILL BE RELEASED, STAGGERED, IN WAVES OF TWO, IN STORES THIS SUMMER AND FALL. AN INVISIBLE MAN IS ALSO IN THE WORKS.



MORE UNIVERSAL MONSTER MERCH ON THE WAY! FROM DIAMOND SELECT TOYS INCLUDES CREATURE FROM THE BLACK LAGOON AND FRANKENSTEIN MONSTER BANKS AND MINI-MATE TOYS BASED ON THE MUMMY AND THE HUNCHBACK OF NOTRE DAME.

THE MUNSTERS ARE A HIT IN TOY FORM AND DIAMOND SELECT HAVE MORE FRIGHTFUL FAMILY FUN IN STORE FOR EVERYONE! BLACK-AND-WHITE EDITIONS OF HERMAN, LILY AND GRANDPA ARE EXPECTED, AS WELL AS UPDATED VERSIONS OF HERMAN AND GRANDPA IN THEIR FAMOUS RACING ATTIRE (NOT SHOWN). MINI-MATES BASED ON THE MUNSTERS ARE ALSO PLANNED, INCLUDING THIS EXCITING MUNSTERS COACH DELUXE SET!



IN THE 1960s, RANKIN/BASS PRODUCTIONS CREATED SOME OF THE GREATEST HOLIDAY SPECIALS - MOST OF WHICH ARE STILL RAN AD NAUSEUM ON NETWORK TV EACH COINCIDING HOLIDAY. HALLOWEEN FANS ARE SURE TO RECOGNIZE THE FEATURE FILM THE MAD MONSTER PARTY! THIS STOP-MOTION ANIMATED TREAT FEATURED THE VOICE ACTING OF BERT KRAVITZ, ALLEN SWIFT AND PHILIP DITTEL. IT TOLD OF BARON VON FRANKENSTEIN'S PLANS TO RETIRE - AN ANNOUNCEMENT HE PLANS TO MAKE AT THE ANNUAL MONSTERS CONVENTION - AND THE VARIOUS MONSTERS WHO WISH TO USURP HIS POSITION. DIAMOND SELECT TOYS ANNOUNCED PLANS TO RELEASE ACTION FIGURES BASED ON THIS CLASSIC FEATURE - THE FIRST THREE TO INCLUDE THE BARON, MONSTER AND DRACULA. LOOK FOR THEM IN STORES JUST IN TIME FOR THE HAUNTING SEASON THIS FALL.

PEGASUS ROBBIES UNVEILED A COUPLE NEW PRODUCTS SCHEDULED FOR RELEASE LATER THIS YEAR: PRE-PAINT MODELS BASED ON THE GRAGON FROM DRAGONSLAYER (1981) AND THE KOTHOSA CREATURE - AS SEEN IN THE RELIC. THE KOTHOSA CARRIES AN MSRP OF \$40 WHILE THE GRAGON (NOT SHOWN) WILL SELL FOR \$60.



FUNKO STILL HAS A FEW SURPRISES UP THEIR SLEEVES. CASE IN POINT? THIS POP! MOVIES EDITION OF LEATHERFACE, BASED ON THE ORIGINAL TEXAS CHAINSAW MASSACRE. ALSO PLANNED IS A MARS ATTACK! BLOX! FIGURE (SEE PAGE 23) AND AN UPDATED EDGAR ALLEN POE BOBBLE-HEAD (NOT SHOWN).



HERE'S A NEW TOY COMPANY TO KEEP AN EYE ON: SHRUNKEN HEAD STUDIOS! LAST YEAR, THEIR INTRODUCTORY RELEASE WAS A ACCESSORY KIT TO 12" HORROR TOYS WHICH INCLUDED VARIOUS WEAPONS AND BODY PARTS TO ACCOMPANY YOUR PRE-EXISTING FIGURES. IN 2012 SHRUNKEN HEAD JUMPS INTO THE WORLD OF LICENSED PRODUCTS WITH A SERIES OF 12" SCALED CREEPICON ACTION FIGURES. FIRST UP IS A GREAT-LOOKING NATE "FATHER'S DAY" ZOMBIE, COMPLETE WITH MOVING JAW, AND A TRAY WITH HIS SPECIAL FATHER'S DAY CAKE. A LIMITED "LIGHT-UP" EDITION CAN BE PURCHASED AT WWW.SHRUNKENHEADSTUDIOS.COM. RETAIL ON THIS FIGURE IS \$100 AND IT SHIPS AT THE END OF THE YEAR. UP NEXT? THE CRAFT'S FLUFFY!



THE VIDEO INVASION REMEMBERING THE VHS BOOM!



VOLUME 22: AIR VIDEO BY MATT MOORE

As a collector, it is always a thrill for me to stumble across something new, whether it is a whole label, a single title, or just alternate artwork on a classic flick that I was previously unaware existed. And like most collectors who have been at it awhile, I have enjoyed my fair share of "holy crap" moments. I am referring to one of those times that occur while deep in the hunt, when you realize you've just found a special item you didn't even know you were looking for. For instance, let's say you're shifting through piles of old Star Trek episodes and in between those you find one of your all-time favorite horror titles, but it's adorned by artwork completely foreign to you — that's a "holy crap" kind of moment.

For those collectors who maybe have not yet experienced their own, let me share a "holy crap" scenario from one of my own moments. I was doing some video hunting during a visit to Baltimore, Maryland when I discovered AIR Video for the first time. Mainly hittin' up junk shops and thrift stores, I was on the search for any cassette tape with a Wizard or Paragon label on it. Now, I am not exactly sure why those two labels were specifically in my sights, but for whatever reason, I remember those being the trophies I was hunting at that time. So while I'm out poking around in downtown Baltimore, I come across this shady-as-all-get-out drug/thrift/jewelry/novelty store (what a crazy-ass mix, right?). As I am there digging through a bunch of tapes that really need not be mentioned, I uncover what I think is a Big Box from my beloved Paragon Home Video. Upon further inspection, the cover of this Big Box featured a different title from that of the movie I thought I had just found, and on top of that, the artwork seemed a bit odd, like it had been stretched out, although the synopsis on the back cover was definitely a description of the movie I had in mind. The whole thing just didn't add up for me — I thought I had found a copy of Paragon's *Boardinghouse*, but this video utilized the title *Housegeist* and had an AIR Video logo on the side.

Now at that point, I didn't even know what exactly I had in my hand, but I knew I wanted it. I immediately made a beeline for the register and asked the clerk for the price. The goofball replied, "Make an offer." Most collectors have

probably already figured this out, but in these situations, NEVER show your "holy crap" face. That will undoubtedly triple the price. So attempting to keep my cool, trying not to show my excitement at all, I quickly fed the clerk some bull about my VHS selection being a crappy movie that I just wanted to buy for a "friend." And yes, my plan worked — I walked out of there with *Housegeist* for a measly two bucks! That's how you hunt! You never know what you are going to discover — one day you might make the score of a lifetime, another day not squat. And it's a find such as AIR Video that makes the hunt worth it for me!

History

AIR Video (also known as Ariel International Releasing) was formed in 1966, and reached their peak around mid-'87 — right about the same time the VHS Boom was really building up momentum. In fact, on the bulk of AIR Video's Big Box (and a few rare slipcase) releases, the year 1987 is printed as the origin of production. A couple action films were released by AIR in 1988; however, it was '87 that seemed to be the magic year for the company who ultimately had an extremely short duration in the video market. The majority of AIR titles were rereleases originally made available by larger distributors (however, AIR produced significantly fewer copies of their versions). Around 95 percent of their titles were in Big Boxes which allowed for easier store display while also assuring customers that the AIR Video edition of the film was indeed a new production model worth giving another look over. Even though they put out a limited amount of titles in their fleeting time, AIR seemed to be fairly heavy handed in

the realm of horror and suspense. Their original cover art was generally quite amazing — with titles such as *Straight Jacket*, *The Barn of the Naked Dead*, and *Bog* featuring art exclusive to their AIR release (although the art on "Barn" was carried over from its US theatrical one-sheet).

As we have already covered, AIR Video was a transient institution that moved away from the home video market as quickly as they arrived. Their brief life span in combination with the limited runs on their titles has certainly affected the availability of AIR titles nowadays and has caused AIR to become an almost





completely forgotten soldier in the home video wars. What makes matters worse for today's collectors is the fact that AIR never held a "going out of business" sale to unload their unsold merchandise at a discounted price. It's been heard that some shops did not even realize AIR had stepped out of the game until they placed new orders with their distributors and instead of the expected AIR release, the same title from an alternate label (generally a cheaper Simlar-produced copy) was received. Most video stores didn't pay mind to AIR's absence as there were many fly-by-the-night video companies going in and out of the scene with such regularity that losing one supplier barely had much of an impact. Over the years, while trying to learn more about AIR Video, the topic of legal issues came up quite a bit in discussions. There were a good number of video companies throughout the 1990s, who claimed that their videos were public-domain titles — until a court summons arrived on their doorstep. AIR may have been in this company which could explain some of the films in AIR's catalog, as well as the alterations to certain movie titles. It's not that far-fetched to imagine that one warning from the rightful title holder could have potentially forced AIR to be shut down for good. These stories could not be confirmed; however, this was one of the more consistent tales heard in regards to the downfall of AIR Video. Regardless of how or why this establishment met their demise, they did leave us with a few killer analog treasures to remember them by.

Promotions

Zitch! ... That accurately sums up AIR Video's promotional history. Aside from the odd ad sheet here are there, nothing else was really made. Their "catalogs" consisted of photocopied pages with these horribly small images of VHS covers placed in shoddy fanzine fashion. If found, these sheets might be collectible (to someone), but clean copies are surely few and far between. You may luck out with the printed ads for the more significant titles AIR released, such as the

Andy Warhol flicks, but don't hold your breath. It is the obvious lack of advertising material that furthers the notion that AIR may have been selling illegally obtained titles. This is of course quite unfortunate, as posters for films such as *Bog* or *The Fearmaker* would be sure-fire hits on the collector market today!



Collectability

Of course, the rarest labels always catch the eyes of VHS collectors. Maybe it's just enticing to know that something is obscure — and AIR Video certainly can be considered obscure. Not many video shops carried their titles, and if they did, it is doubtful you'd be able to find one that had carried all of their titles (AIR's selection being predominantly re-releases, stores would often purchase only the films they did not already have in stock). A title like *Housegeist*, however, may have been repurchased because it was cheaper than its Paragon counterpart, or the buyer just may not have realized it was a retitle edition of *Boardinghouse*.

The overall footprint of AIR Video is not well known. They produced enough titles (although not as many as the big boys like Wizard Video), but none of the larger rental chains including Blockbuster, Movie Gallery, and Video World carried their catalog — those retailers generally stuck with distribution companies that were able to offer discounts on bulk orders. Since AIR Video was a smaller entity, they were generally ignored by the chains (again compacting the various reasons why AIR Video is an arduous label to collect). Today, many AIR titles can be found on the secondary markets, but be prepared to pay premium prices. Films like *The Barn of the Naked Dead*, *School Girl Killer*, *Blood of Dracula's Castle*, and *Blood Moon* have been consistently selling for well over the \$50 mark. However, the majority of AIR's lesser titles can be purchased in the \$20 range. But with that said, an avid VHS hunter may still be able to unearth these titles in one of those out-of-the-way thrift shops for under \$10. VIVA VHS!!

AIR VIDEO HORROR BODY COUNT:

- | | | |
|--------------------------------------|-------------------------------------|-------------------------------|
| 1. Andy Warhol's <i>Dracula</i> | 5. <i>Blood of Dracula's Castle</i> | 11. <i>Fearmaker</i> , The |
| 2. Andy Warhol's <i>Frankenstein</i> | 6. <i>Blood Moon</i> | 12. <i>Housegeist</i> |
| 3. <i>Barn of the Naked Dead</i> | 7. <i>Bog</i> | (AKA <i>Boardinghouse</i>) |
| 4. <i>Dead, The</i> | 8. <i>Carnation Killer</i> | 13. <i>Human Beast</i> , The |
| 5. <i>Behind the Cellar Door</i> | 9. <i>Carnival of Fools</i> | 14. <i>School Girl Killer</i> |
| | 10. <i>Children of the Night</i> | 15. <i>Straight Jacket</i> |



IN SPACE, NO ONE CAN HEAR YOU SCREAM

A HORRORHOUND'S GUIDE TO ALIEN

THE FILMS, THE MERCHANDISE, THE COMICS, THE GAMES • BY RYAN OLSON

Alien (1979)

As a young lad I was obsessed by anything related to monsters, war and horror. I'd heard my dad speak in quiet reverential tones about the film *Alien* on several occasions, and it had intrigued me greatly, but I was always frustratingly too young to see it! I'd find the video box at the local grocery store and stare at its darkly ominous cover for what seemed like an eternity, mentally digesting its genius tagline, "In space no one can hear you scream." My mind worked overtime trying to glean any info possible as to what terrible horrors lay hidden on that tape cocooned inside the rental box. Finally, one day in 1985, at the tender age of 10, I was allowed to rent *Alien*. I would never be the same again.

Luckily for me, I knew absolutely nothing about the movie—other than it had an alien in it—so I was completely unprepared for what was to come during the next 117 minutes. I excitedly shoved the VHS tape into the player, pressed play, sat back on the couch and watched Ridley Scott's terrifying space opera unfold. My hungry eyes were glued to the screen, barely allowing myself to blink lest I miss one precious frame of the film that I'd waited a lifetime to see. I was immediately entranced by the weirdly portentous opening-credits sequence. A product of the *Star Wars* generation, I was likewise totally unprepared for the grim ugly atmosphere of the *Nostromo*. No sleek space fighters here—just a used, beat-up grimy ship towing the hulking monstrosity of a mining refinery. I was completely sucked into the world of the crew as they detached the ship from the platform and descended to the planetoid to investigate the distress signal that had triggered "Muthr!r" to wake them from their cryo-sleep. I was awed by the derelict ship and its truly otherworldly atmosphere. I had never seen anything like it! I kept expecting an alien to jump out and attack one of the crew, but nothing happened, and my anticipation continued to grow exponentially. Then Kane was attacked by the Facehugger, which only served to bolster my curios-



ity further. What was this weird thing? What was it going to do next? It has acid for blood?! Wow! This is crazy!!! Lulled into a false sense of security by the crew's seemingly innocuous dinner before heading back into hyper sleep, I was caught completely off-guard when it happened. In a nightmarish orgy of blood, entrails and disgusting offal, Kane gave birth to the greatest movie monster in the history of cinema. My jaw was on the floor, struck numb by what I had just seen! As the Chestbuster's demonic cry echoed through my stunned brain, my first instinct was to hit rewind and watch it again! And again! And again! And again! I don't know how many times I re-watched that scene before I finally allowed myself to experience the rest of the film, but it was definitely A LOT! As things got more twisted and amazing (Yes, I rewound Brett's encounter with the creature several times as well!) with each new reveal, I was forever possessed by the *Alien* and the bizarre and twisted universe in which it existed. I was a fan for life and I couldn't get enough!

But how did this elegant cinematic masterpiece of claustrophobic terror come to be?

The embryo of *Alien* was implanted in the wild imagination of Dan O'Bannon, the writer and star of USC classmate John Carpenter's 1974 cult classic *Dark Star*. Next, instead of a comedy, O'Bannon aspired to write a horror story about a small group of astronauts trapped on a ship with

a monster stalking and killing them one by one. O'Bannon drew inspiration from many classic sci-fi and creature features from the '50s and '60s such as *The Thing from Another World*, *Forbidden Planet*, and *Planet of the Vampires*, but perhaps none had a bigger influence on O'Bannon than *It! The*



Fun Fact: John Hurt reprised his role as Kane from *Alien*, in Mel Brook's 1987 *Star Wars*-spoof *Spaceballs*. In a diner scene, Kane once again falls victim to a Chestbuster—this time with a far-more comedic outcome.



Terror from Beyond Space, a 1958 film that is virtually *Alien* on a low budget. O'Bannon also culled ideas from various stories such as "Junkyard" by Clifford D. Simak, *Strange Relations* by Philip Jose Farmer, and numerous EC Comics stories containing creatures that ate their way out of their victims.

O'Bannon had basically written the opening scenes of his new story, then called "Memory," when he was briefly sidetracked by the opportunity to work on an adaptation of *Dune* with Alejandro Jodorowsky. Though things fell through after only six months, O'Bannon was introduced to several artists that would have a major impact on the creation of the *Alien* universe – most notably Chris Foss, H.R. Giger and Jean "Moebius" Giraud. O'Bannon had this to say about his first encounter with Giger's work: "His paintings had a profound effect on me. I had never seen anything that was quite as horrible and at the same time as beautiful. So I ended up writing a script about a Giger monster." Shortly after the collapse of *Dune*, O'Bannon teamed with fellow screenwriter Ronald Shusett, who had sought him out following his work on *Dark Star*. Together they began fleshing out the story in earnest, now dubbed "Starbeast."



However, O'Bannon would change the title yet again, noting "I kept talking about the alien. Why not just call it *Alien*?" The duo came up with the idea of a spaceship returning to Earth that gets sidetracked by a distress beacon of unknown origin on an unexplored planet. The investigating crew would encounter a hostile organism that would end up on the ship with them and begin to systematically hunt them down one by one.

It was at this point that Shusett and O'Bannon signed a deal with Brandywine Productions. Writer/director Walter Hill and producer David Giler would generate a total of eight different drafts of the script, mainly focusing on the addition of the Ash character, the idea of the everyday "truck drivers in space" type of characters, as well as changing two of the characters' genders to female. (Reportedly, it was 20th Century Fox head Alan Ladd Jr. who offered the suggestion of making the female character of Ripley the hero.)

In spite of all the things that the *Alien* project had going for it, Fox was reluctant to take a chance on financing a science-fiction film... until a little flick called *Star Wars* was released. Suddenly, anything with spaceships in it couldn't get made fast enough – go figure – and *Alien* was green lit with an



initial budget of \$4.2 million.

Originally O'Bannon wanted to direct, but Fox had other ideas. After Hill declined the post, potential candidates such as Peter Yates, Jack Clayton, and Robert Aldrich were considered before Ridley Scott was offered the job. Fox's European president, Sandy Lieberson, had seen Scott's debut feature, *The Duellists*, fell in love with it, and sent the *Alien* script to him. Scott was immediately enthralled and headed to Hollywood full of inspiration. "I had a vision. I was going to do *The Texas Chain Saw Massacre* of science-fiction movies," Scott would later say. (The director also reportedly used *The Exorcist* as a constant source of inspiration for keeping the realism intact.) His first act was to negotiate an increase in the budget, getting the studio to agree to



\$8.5 million, a sum that would later be upped again to a final total of \$11 million (ironically the same budget as *Star Wars*).

Now it became all about the look and design of the future, the *Nostromo*, the planetoid, the derelict ship, and most importantly, the design of the *Alien* itself. Enter H.R. Giger. Alongside other such brilliant artists as Chris Foss and Ron



Cobb, Giger created one of the most iconic movie monsters of all time. The Swiss-born surrealist painter and sculptor was largely responsible for the creation

and popularization of a movement known as "biomechanical art," a twisted, nightmarish, yet darkly erotic vision of a distant future world where the lines between machine and organic life have all but ceased to exist. According to the artist,



Giger's work was inspired by grim nightmares that have tormented him since youth, his only relief resulting when he could recreate these perverse dreamscapes on paper, canvas or via sculpture. His output truly had an "alien" quality to it; there was nothing else quite like it at the time.

When Scott became involved with *Alien*, O'Bannon immediately introduced him to Giger's art, particularly a painting called *Necronom IV*, which would prove to be the basis for the adult *Alien* design. Brandywine's Gordon Carroll put it most succinctly: "The second Ridley saw Giger's work, he knew that the biggest single design problem, maybe the biggest prob-

lem in the film, had been solved." No one at that time could've ever imagined how absolutely right they were! However, Scott and Co. would still have to persuade Fox to hire Giger, since the studio initially felt that his work was far too lurid and



horrifying for audiences to handle. Thankfully they relented, leaving Giger free to create all things related to the Alien and its very hostile environment.

I'd like to also take a moment to add that as much as Giger's designs are rightfully recognized as one of the major stars of Alien and a massive reason why the film packs such a visceral punch, one cannot overlook the supreme design work of Cobb and Giraud. The latter only worked for a few days, but his Heavy Metal-style designs were the basis for the space suits created by costume designer John Mollo. Cobb, however, had a larger part to play in the concept design of the Nostromo and its refining platform. His set decorator Ian Whittaker, and art directors Roger Christian and Leslie Dilley's emphasis on realism and functionality proved to be pivotal in creating both a strong sense of believability that the Nostromo actually existed as well as a powerful atmosphere of claustrophobia and tension for the actors on the set. "It was like shooting on location," Cobb would later say. "Wherever they looked, it was Nostromo." (Thanks to Blu-ray, their staggering attention to detail can finally be appreciated by viewers watching at home.)

Scott's idea was to cast the strongest group of actors possible, so that he would be able to focus more on the visual style of the film. Ultimately a cast of seven would comprise the crew of the doomed Nostromo: Tom Skerritt (Captain Dallas), Yaphet Kotto (Chief Engineer Parker), Ian Holm (Ash, the android Science Officer), John Hurt (Executive Officer Kane), Veronica Cartwright (Nostromo Navigator Lambert), and Harry Dean Stanton (Engineering Technician Brett), whose first words to Scott during his audition were, "I don't like sci-fi or monster movies." (How ironic that Stanton ended up being in one of the greatest sci-fi/monster movies of all time!)

Finally, in her first leading role

in a motion picture, Sigourney Weaver was tapped to play Warrant Officer Ripley, the last actor cast for the film. Of the venerable ensemble, Weaver had the least experience, but her now-legendary screen test secured her the role of a lifetime. (One that, in spite of Weaver's many other achievements, still defines her to this day.) Film critic Roger Ebert spoke to the unconventional casting choices, commenting: "A peculiarity of the actors is that none of them were particularly young. Tom Skerritt, the captain, was 46, Hurt was 39 but looked older, Holm was 48, Harry Dean Stanton was 53, Yaphet Kotto was 42, with only Veronica Cartwright (29) and Weaver (30) in the age range of the usual thriller cast. Many recent action pictures have improbably young actors cast as key roles or sidekicks, but by skewing older, Alien achieves a certain texture without even making a point of it. These are not adventurers but workers, hired by a company to return 20 million tons of ore to Earth." Of course we can't forget to mention the main star of the show, the Alien itself, alternately portrayed by tall (nearly 7') and extremely thin graphic design student Bolaji Badejo and veteran British stuntman Eddie Powell.

Alien was shot over a 14-week period at Shepperton and Bray Studios from July 5th through October 21st of 1978. The production was quite intense, spanning many well-known tales from the set that have reached near mythical status. Giger was prone to frequent outbursts of rage that led to his exit from the project (he would be later coaxed back). The horribly unsafe conditions of

the space suits (lack of oxygen and proper ventilation) occasionally caused the actors to pass out. The pressure from the studio execs constantly riding Scott drove him to the brink of madness, even as he obsessed maniacally over even the smallest production details, indifferent to the plight of his cast.

Case in point: the legendary Chestbuster sequence. The actors knew that the creature was going to come out of Kane's chest, but they had no idea that it was



going to arrive in such a bloody and spectacularly messy fashion. Scott had purposefully kept the cast in the dark concerning the details of the scene to ensure the most authentic response from the actors when the time came for Kane to "give birth." The dramatic display, captured in one astonishing take, delivered the desired genuine reaction perfectly! Cartwright got it the worst, taking a full geyser shot of blood to the face, causing her to fall over backwards. The story of the cursed mining ship and its ill-fated crew was falling into place.

May 25, 1979, exactly two years to the very day after the release of *Star Wars*, 20th Century Fox unleashed yet another landmark cinematic sci-fi achievement. Critical reviews were initially mixed, but fans couldn't get enough, and *Alien* would go on to become the number four grossing film of 1979. Among its many accolades from industry peers, *Alien* was nominated for two Oscars, in the Best Art Direction and Best Visual Effects categories, with Giger, Carlo Rambaldi and company rightfully taking home the statuette for the latter. *Alien's* effect on the sci-fi and horror genres would prove to be lasting and deeply profound, with countless imitations popping up in its wake. In fact, "Alien rip-off" flicks have become a sub-genre unto themselves. With varying degrees of success, movies such as *Contamination*, *Create*, *Inseminoid* (aka *Horror Planet*), *The Being* and my personal fave, *Forbidden World*, all owe a huge debt to the success of *Alien*.

Even now, the picture still casts a very long and formidable shadow and has yet to be equaled or surpassed. In this writer's humble opinion, the *Alien* is still the scariest, most supreme and truly awesome



movie monster ever created! Though technically a "rip-off" of earlier efforts, *Alien* succeeded where so many others had failed, thanks to its genuinely original creature designs, top-flight cast, crew, budget, writers and director. Like *Star Wars* before it, *Alien* was a game changer and cinema would never be the same again!

Aliens (1986)

While shooting *The Terminator*, diehard *Alien* fan James Cameron wrote 90 pages for a prospective sequel. Impressed by the work, Fox studio personnel told him that if the Schwarzenegger pic was successful, the young director would be tapped to make *Aliens*. When *Terminator* held the top spot at the box office for two weeks straight, Cameron was rewarded with an \$18.5 million budget, the keys to the Xenomorph's kingdom and this time it'd be war!

The story picks up 57 years after the grim events of *Alien* as the Narcissus shuttle is found floating in space with Ripley still in hyper sleep. She's revived

and brought before a panel of "Company suits" looking for an explanation of the fate of the *Nostromo* and the rest of her crew. It's revealed that the planetoid now known as

LV-426 had been colonized by a terra-forming community and that the Company has lost contact with the colony. Ripley, haunted by vicious nightmares from her ordeal with the monstrous *Alien*, is recruited as an advisor to accompany a crack unit of Colonial Marines on a mission to LV-426 to discover the fate of the colony and assess the situation. Naturally, things are not well at the colony and all hell is about to break loose.





Cameron's idea was to take the story further rather than rethread what had already come before. He wanted to ramp up the action dramatically and focus on terror rather than horror. He also relished the idea of delving deeper into the Alien universe — an idea that culminated in the reveal of who was laying the eggs, thereby including the Alien Queen. He also allowed the "warrior" Aliens to evolve with subtle changes, such as the exposed ridges across their heads rather than the smooth dome of the original creature. Aside from the fact that

Cameron thought the head looked more interesting with the ridges, he also felt that the domes could be more prone to breaking. However, after further analysis into geekdom, it could easily be argued that the Aliens lose their dome as they grow older, revealing the ridged surface underneath. Or, it could also be hypothesized that like certain insects, different castes of the Alien species showcased differing features based on their function within their society. Only you can decide what the real story is!

Alien figure artwork copyright Robert Pablikowski. Used with permission.



The Vietnam War was another principal source of inspiration for Cameron, the concept of a technologically superior military force entangled in an inhospitable foreign land fodder for his fertile imagination. "Their training and technology are inappropriate for the specifics, and that can be seen as analogous to the inability of superior American firepower to conquer the unseen enemy in Vietnam: a lot of firepower and very little wisdom, and it didn't work," Cameron surmised. The director asked his concept artists to incorporate subliminal nods to Vietnam in their design work. For example, the dropship is basically a combination of the F-4 Phantom II fighter and the AH-1 Cobra helicopter. The pulse rifles were composed of a Thompson SMG attached to the fore end of a Franchi SPAS-12 shotgun, combined with a Remington 12 Gauge Model 870P receiver with barrel. Vasquez and Drake's smart guns were based on the German MG-42 machine gun, their Steadicam-style harnesses created using motorcycle parts to give the weapons a more futuristic feel. Cameron wanted the vehicles and equipment to be as realistic and functional as



possible, and the on-screen results certainly looked quite supreme. After seeing Aliens as kids, my friends and I used to take our toy guns and tape them together with masking and duct tape in an effort to create our own pulse rifles! We also utilized our laser-tag gear as a stand in for the Marines' armor. You know how some kids like to watch the same movie over and over again all day, every day? Yeah, that was me with Aliens. I must have driven my parents absolutely crazy! Ah yes, the joys of growing up in the '80s.

Like Scott before him, Cameron understood the importance of casting the best actors possible to serve as his well-oiled squad of Colonial Marines. Assembling a veritable "who's who" of elite character actors, the Marines featured Cameron regulars such as Michael Biehn (Hicks), Bill Paxton (Hudson), and Jeannette Goldstein (Vasquez). Other notables included Paul Reiser and one of the most underrated actors of modern times, bona fide genre icon Lance Henriksen in his signature role of Sulaco android Executive Officer Bishop. In an effort to create a more believable group of military personnel, Cameron also had all of the actors portraying Marines go





through extensive and intensive military training.

Of course, key to the equation was Weaver reprising the role of Ripley, but the actress was initially wary about returning to the character until she met with Cameron. Even after she was on board, there was a dispute with the studio about her contract – thanks to Cameron's dogged persistence, Weaver eventually received a \$1 million dollar salary (a very nice pay increase over the \$30,000 she earned for *Alien*).



Aliens took 10 months to

film at Pinewood Studios, and the production was anything but smooth. Saddled with a tight schedule and an immovable release date, Cameron found himself embroiled in cultural disputes with a British crew used to taking regular tea breaks during the shoot. Stories of Cameron's hard-driving work ethic resulting in clashes with his technicians are legion, but the most infamous involved a nasty tussle with one particularly obstinate camera-



man who lit the Alien nest too brightly and refused to change it. Cameron wanted to stick to his vision of lighting the nest via the shoulder lights of the Marines, so he fired the cameraman, whereupon the rest of the crew walked out. Producer (and Cameron's then-wife) Gale Anne Hurd did her best to convince them to return to work and the production moved forward.

When H.R. Giger was not asked to return as a designer for *Aliens*, another legendary special-effects artist made his own incomparable contribution to the *Alien* franchise with his flawless design and execution of the film's main inhuman star, the Alien Queen herself. Stan Winston's creature stood 14-feet tall, was supported by a crane, and moved by a combination of puppeteers, rods, hydraulics and cables, as well as two people inside the Queen moving her arms. One of the most impressive achievements is that all of the sequences featuring the Queen were shot entirely in-camera, with absolutely no post-production enhancements! (It's no



for Best Sound Editing joining Winston's crew in the winner's circle. Weaver's Best Actress nomination has been considered somewhat of a landmark because the Academy traditionally does not show much recognition for the science-fiction/horror genre.





Aliens would certainly up the ante in every way possible, and is one of the very few sequels that are every bit as good as its predecessor. It was a case of "more" being exactly that – more Aliens, more action, more suspense, more thrills and chills, and audiences ravenously ate it up! Aliens assaulted the silver screen on July 18, 1986, and retained the number one spot for four straight weeks.

This time, the critical reception was also much warmer, even securing it an appearance on the cover of Time magazine! Still the highest-grossing Alien movie at the US box office (when adjusted for inflation), Aliens, like its darker scarier ancestor, is a perfect film in this writer's humble opinion – a stone-cold bone dry masterpiece and another benchmark in the sci-fic/horror genre!

Naturally, the mega success of Aliens meant that the franchise would branch out into the endless realms of merchandising. There were comics, toys, video games, clothing, soundtracks, posters, movie memorabilia, books, and even such wacky items as a role-playing game, which yours truly still owns to this day! The list is endless, as the Xenomorphs have become icons of pop culture alongside the likes of Star Trek, Star Wars, Predator, The Terminator, and all the various other sci-fi and horror heroes and monsters that have captured our imagination over the years. Some may argue that the overexposure of the creature may have diminished some of its dark power, but I'll tell you that no matter how many times I revisit



the first two films – and I can proudly declare that I can basically quote them word for word – they still hold the power to keep me on the edge of my seat!

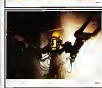


Alien³ (1992)

Alien³ was intended to be a return to the dark and scary horror of the 1979 original. The Sulaco is making the return voyage home from LV-426, when a fire breaks out on the ship, causing an escape pod carrying Ripley, Newt, Hicks, and the surviving half of Bishop to Jettison. The pod crashes onto the prison planet of Fiorina "Fury" 16, where all but Ripley perish in the crash. The planet's inmates rescue Ripley and revive her, but she's not the only thing to survive the crash as a Facehugger impregnates a dog. This being an Alien film, we can all figure out

what happens next. This time there was only one Alien, but there was another very important factor that would prove to be quite problematic for the humans on Fury. There were absolutely no weapons of any kind anywhere on the planet!

The "no guns" concept came from Weaver herself, who is extremely





anti-gun and since she was an executive producer, she now had the clout to make such things happen. In the end, I find the concept to be a very clever plot device as it made things more challenging for the humans as they fight for their lives in a hopeless battle against "the perfect organism."

Despite having an interesting philosophical and spiritual element, which does set it apart from the previous installments, the message can be heavy handed at times, bogging down the story and coming off as a bit hokey, most likely due to the old adage of too many

cooks in the kitchen and not enough time to refine the script.

The third *Alien* picture would boast the largest budget yet in the franchise at \$50 million, a number that would eventually grow to \$63 million in the wake of all the incessant rewrites and creative conflict that plagued production. Filming of *Alien³* began after the studio had already spent \$7 million, without a finished script, at Pinewood Studios in January of 1991 and would never officially wrap.

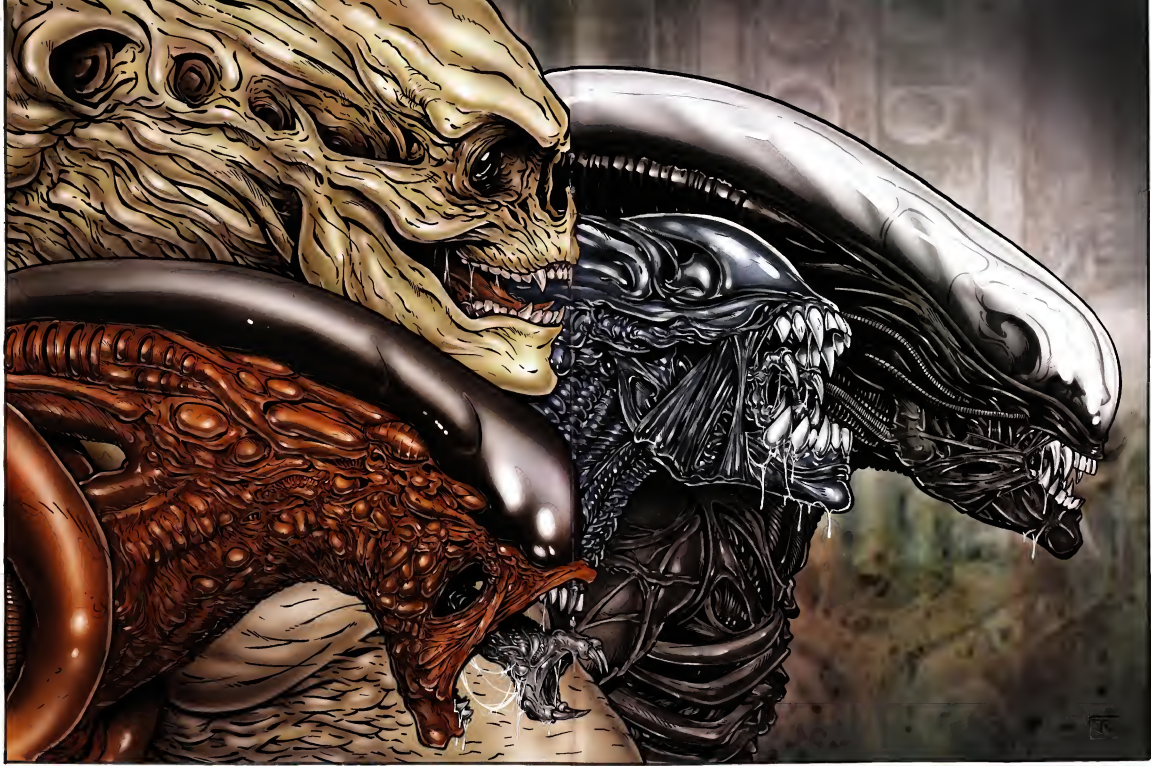
It was clear that *Alien³* was a mess from the start, chewing up six different writers and two directors before settling on something resembling a shooting script by Giler, Hill and Ferguson. Director David Fincher's first major-studio feature would become a grueling trial by fire that would ultimately claim him among the many victims.



In 1988 Dark Horse Comics published their first *Alien*-inspired comic book mini-series. To date, there have been over 25 mini-series based on the *Alien* franchise, as well as one-shots, cross-over and trade paperbacks. *Chosen* below is an assortment of various comics featuring the *Alien*. On the next page is a collection of images from this long-running comic run.









Fincher had little to no time to prepare and was constantly at the mercy of creative interference from the studio—he ended up walking away from the film after the news came down that his proposed edit had been rejected by the top brass. Fox eventually ordered dramatic re-edits and created whole new scenes including a new ending, all without any involvement from Fincher. Even most of the crew protested some of the decisions that were coming down from the studio! Fincher has since completely washed his hands and has steadfastly refused to be a part of anything related to the film.

Alien³ seems to be a very twisted and grotesque cautionary tale, detailing the real-life horrors of the most dreaded and truly evil creature lurking within the dark

bowels of Hollywood, a hellish beast known as "Studio Interference!" *Alien³*

is not a bad film by any means. The superior Assembly Cut on the Alien

Anthology set does prove that

Fincher was onto something

in spite of the less than perfect conditions he had to work with. Nevertheless, this installment does represent the beginning of the franchise's decline. I know that I'm not alone when I sit back and wonder what would have been had Fincher been allowed to make the movie he wanted to make. Would

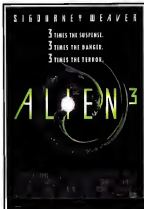
I now be talking about yet another masterwork in the Alien canon instead of lamenting a lost opportunity?

Fincher's subsequent work after *Alien³* certainly poses a very strong argument in favor of that hypothesis.

In an odd twist of fate, I actually bought and read Alan Dean Foster's novelization of *Alien³* before the film was released theatrically and enjoyed it quite a bit. It's funny to note that Foster had originally wanted his novelization to be different from the script because he didn't like it, but was told in no uncertain terms by Hill that he must not deviate from the storyline. Ironically enough, there are many scenes in the book which were left out of the final theatrical cut, scenes that would later find their way back into the Assembly Cut. *Alien³* was the last of the series that Foster would adapt. "Out went my carefully constructed motivations for all the principal prisoners, my preserving the life of Newt (her killing in the film is an obscenity) and much else. Embittered by this experience, that's why I turned down *Resurrection*."

Even though I'd already devoured the novel, I was still very excited to see the finished feature when it opened on May 22, 1992. After all, it was the first of the franchise that I would actually get to see in the cinema during its initial theatrical run. Like other critics and fans, I had mixed feelings, but still found it enjoyable overall. But really, how can one not feel at least a little bit let down after experiencing the lofty heights of the previous two films?

Alien³, the most expensive installment in the franchise to that point, was a flop in North America, grossing \$23 million during its opening weekend, behind the third installment of the *Lethal Weapon* series. Internationally, it did very well, grossing \$104 million, making it the second highest-grossing chapter in the fran-



chise at the time. Warts and all, *Alien³* would look like an Oscar-winning masterpiece when compared to the utter abomination that would come next, in the form of *Alien Resurrection*!

Alien Resurrection (1997)

Two hundred years after the events of *Alien³*, scientists aboard the *USM Auriga* now have the ability to clone Ripley using DNA from blood samples acquired before her demise. Their ultimate goal: retrieve the *Alien Queen* embryo that she'd been carrying. The cloning process is far from perfect, so the reborn Ripley is a hybrid of both human and Alien. She has acidic blood, enhanced physical abilities and a psychic link between her and the creatures.

On the other side of the coin, the cloned *Alien Queen* also retained some of the human aspects of Ripley's DNA. She has developed a womb and no

longer needs eggs to create new offspring. Things really start to get interesting when a group of mercenaries aboard the spaceship *Betty* deliver a cargo of kidnapped humans who are still in cryo sleep.

The humans are meant to be used as hosts for the creation of more Aliens and of course, it's only a matter of time before they get loose.

Alien Resurrection was filmed at Fox studios in LA, from October of 1996 through February of 1997, and would mark the first time that an Alien film was not shot in England. Apparently the decision to remain "local" for the shoot was Weaver's because she felt that the travel schedules were too exhausting for the crew. In another odd twist of fate, the production had quite the challenge locating and securing studio space, partially because James Cameron was shooting *Titanic* at the same time!

The supporting cast is pretty cool with Ron Perlman, Brad Dourif, Michael Wincott, Dan Hedaya and Winona Ryder. Ryder plays a female android named Call, who has a secret agenda. Unfortunately, the cast is mostly wasted as they're either killed off way too quickly or are just not very well developed. Only Dourif as Dr. Gediman is his usual quirky awesome self.

Alien Resurrection is like the black sheep of the family that no one wants to acknowledge truly exists. Even producers David Giler and Walter Hill opposed the production of a fourth Alien film on the basis



that they felt that it would ruin the franchise, and I couldn't agree more! Unlike the other two sequels where the filmmakers at least tried to maintain a semblance of continuity, director Jean-Pierre Jeunet and screenwriter Joss Whedon completely toss out the plausibility factor by turning everything into a comic-book-like caricature of itself. It's as if they were trying to emulate the Dark Horse comics rather than the preceding chapters, and I felt that to be a huge mistake. The Aliens don't even behave like their previous incarnations. For example, when they break out of their cells and start to infiltrate the rest of the ship, we never see them work together and attack in waves as they had done in *Aliens*. Instead, we get cheap jump scares: an Alien pops out here, a couple shows up there. However, the tension and threat of an impending Alien onslaught is never felt. Had Jeunet been more faithful to the mythology previously created, then the Aliens should have been relentless and try to overwhelm the remaining humans by virtue of their numbers rather than play hide and seek! But that's not the worst of it for me....

The fact that the filmmakers commit the ultimate sin of giving the creature a humanized face and eyes is absolutely reprehensible! I've always completely agreed with the notion that Giger and Cameron once posited: that the Aliens should have no discernible sensory organs. Not having ears, a nose, and especially eyes, gave it more of a truly nightmarish and "ALIEN" quality. How did it manage to always find you? Cameron said it best: "There was no sense of a consciousness you could deal with. It is all teeth, no eyes." And that is essential to making the creature so terrifying! So when Jeunet decided to humanize the creature, he robbed it of all its frightful power instead turning it into a freakish parody of itself. Granted, there are a few cool scenes in *Alien Resurrection*, but a few decent scenes do not a great film make. And this IS an Alien film, so the standards should be higher, shouldn't they? [Editor's note: While not to interfere with the writer's opinions in this write-up, it should be noted that various staffers at HorrorHound do enjoy this



installment of the Alien franchise and the quirkiness presented within the original direction of the overall film.]

I'll never forget going to see an advance screening on my birthday, two days before the actual theatrical release date of November 26, 1997. There are no words to express the level of disappointment that possessed me when I walked out of that theater. It seems I was not the only one who was left cold, as reviews were mixed to mostly negative. With a budget of \$70 million, the most expensive film of the franchise was a failure at the box office in North America, performing even more poorly than its ill-fated direct predecessor, grossing only \$47 million in the US box office. However, like *Alien 3*, *Resurrection* was successful in the international markets and, ironically enough, boasts the highest worldwide gross of the franchise – not including the AVP films.

AVP: Alien vs. Predator (2004)

I'm a huge fan of both the *Alien* and *Predator* franchises and was collecting the Dark Horse comics for both titles when one day in June of 1990, I strolled into Collector's Edge Comics, my favorite comic shop back in the day. My jaw hit the floor when, strolling there on the new release wall, I saw issue #40 of the original five-issue *Aliens vs. Predator* series! I immediately snatched it up and made my purchase. Two of the most awesome movie monsters of modern times facing off in a battle to the death was right up my alley! Of course, I've always been firmly in the Alien camp, so I already knew who I was rooting for! Fast forward to November of that year: I'm sitting in the theater enjoying *Predator 2* in all its gory glory when, lo and behold, an Alien skull is cleverly hidden among various other skulls in the Predators' trophy room on their ship! My mind went racing a million miles an hour – WOW! Are they really gonna make an *Aliens vs. Predator* film? If they did it right, it could be quite supreme! Then a whole lot of nothing happened. Sure, every once in a while there'd be a blurb about a possible AVP film, and then nothing would come of it. I had pretty much given up on the



Did You Know? In the 1999 toyline, *Alien: Resurrection*, a number of figures were released as store exclusives, including Call (Puzzle Zoo) and clear-color variants of the Warrior Alien for foreign markets.



possibility of there ever being a crossover effort.

The original idea for the AVP team-up came from artist and editor Chris Warner back in the late '80s. The contents of issue #0 were broken up into three installments, featured in issues 34 to 36 of *Dark Horse Presents*, published in November of 1989 through February of 1990. The first screenplay treatment would be developed by Peter Briggs between 1990 and 1991 based on the original *Dark Horse* series, but nothing happened. It would take until 2003 before the film actually got off the ground, largely thanks to the mega success of *Freddy vs. Jason*. Looking back, it makes sense that it took so long to get the project moving forward when you consider that there are SIX producers between the two franchises, so securing the rights was quite understandably a bit of a challenge!

Paul W.S. Anderson pitched John Davis a story that he'd been working on for eight years. Davis was impressed, so Anderson and co-writer Shane Salerno finished up the script and off they went to create the movie. I had been anticipating for such a long time.

Selling the story here on Earth, the idea is posed that ancient human civilizations were taught by Predators how to build their

enormous pyramids and that Earth was used as a site of passage every 100 years for young Predators to hunt Aliens. A private satellite finds a powerful heat source emanating from one such pyramid that has been buried deep below the ice in Antarctica, and a team of archaeologists and engineers are sent there to find out more. Little do they realize that they'll soon be caught in the middle of a battle between two alien species. Ultimately, the original *Dark Horse* comic series, H.P. Lovecraft's *At the Mountains of Madness*, and the works of Erich von Däniken served as the main inspirations behind the story for AVP.

The first actor cast was Lance Henriksen, playing the role of billionaire Charles Bishop Weyland. (Can you guess what he's gonna do

in the future?) The rest of the cast is of a decidedly European flavor, including Italian actor Raoul Bova, Scotland's Ewen Bremner, Brit Colin Salmon and American actress Sanaa Lathan. Sigourney Weaver was happy to not be involved, stating that she killed off her character because she thought the idea of a crossover "sounded awful." AVP was shot at Barrandov Studios in Prague beginning in late 2003, allowing the \$60 million budget to go a lot farther in the Czech Republic as opposed to Los Angeles.

Alien vs. Predator was released on August 13, 2004, to mostly negative reviews, but that didn't stop the fans from coming out in droves! The film was a huge hit, making it the highest-grossing instalment of the Predator and Alien franchises, netting a staggering \$172 million!

Knowing that Anderson was the director involved, I kept my expectations very low ... and he still managed to disappoint. Yes, the Alien and Predator fight scenes were pretty cool, but unfortunately you had to deal with the insipid humans that plagued





Alien and Predator films make a serious, gritty horror film," Colin said. "We want to take it back to its roots, without losing sight of the human struggle," added Greg. "That's what made the originals so good." Amen, brothers, amen! The other key thing that raised my hopes was that the siblings made no bones about the fact that their flick was most certainly going to be rated R! Hearing this was music to my ears! Could it be that FINALLY someone was going to try to get it right after all these years? I was sure going to keep my fingers crossed.



the film. My feelings were very much in line with the negative criticisms. First of all, you give a PG-13 rating to a film derived from two R-rated franchises? You're already behind the eight ball! Then you have wonderful dialogue like:

Alexa: [Rousseau] is leading a platoon! Seven seasons on the ice, and I've never seen a gun save someone's life. Adele: I don't plan on using it. Alexa: Then why bring it? Adele: Same principle as a condom. I'd rather have one and not need it, then need it and not have one. Me: [Slaps forehead] D'OH!! The line was better served in Tony Scott/Quentin Tarantino's *True Romance*.

Finally, one of the worst things ever was the fact that the Predator not only teamed up with a human, but the two ran together in slow motion with explosions going off behind them, silhouetting them like some sort of twisted Batman and Robin dynamic duo. After witnessing that ridiculous visual, I literally slapped my forehead and heartily laughed out loud in the theater! Two of my favorite film franchises had been, for all intents and purposes, completely stripped of any dignity that they had left! It was a sad day to say the least.



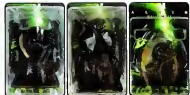
AVP-R: Alien vs. Predator: Requiem (2007)

When word came that a sequel to *AVP* was in the works, I was not excited at all. *Alien Resurrection* and *AVP* had left me jaded and disenchanted with the idea of enduring another pointless studio cash grab. Then I read an article with *AVP-R* writers/directors Greg and Colin Strause who said everything that I, a long-suffering fan, wanted to hear: "We want to take it back to the original

As more details leaked out, my excitement continued to grow. The story was going to be set on Earth once again but this time in a rural town. However, we were also going to get a long-anticipated glimpse of the Predator home world. The film basically picks up where *AVP* left off, with the Predator/Alien hybrid taking over the Predator ship, sending the craft crashing back to Earth in the forests of Colorado. The "Predalien" and a few Facehuggers are the only survivors and they quickly set out to find new hosts for their embryos. A distress signal reaches the Predators' home planet, whereupon a single veteran creature heads out for Earth on a clean-up mission. The nearby sleepy town of Gunnison is about to become the latest unfortunate battleground for the two warring alien species, with the humans caught in the middle shown no mercy from either side.

Aliens vs. Predator: Requiem, armed with a \$40 million budget, commenced their 52-day Vancouver shoot on September 25, 2006. The brothers, making their directorial debut with *AVP-R*, aimed to shoot as many of the special effects as possible using practical effects, using CGI only when absolutely necessary.

AVP-R features a cast of mainly unknowns, so as to keep the "anyone can die at any moment" and the "who will survive" tension running throughout. As in the previous picture, the cast is basically fodder for the Aliens and Predator. The characters are paper thin, but that's not the point. We are here to see the titular



creatures duke it out in spectacular, violent and gory fashion, and it's on this purely visceral level that the film works. Unhindered by a PG-13 rating, the Strause Brothers had no problem with spilling the red stuff (alien) and with a brutal gusto that hadn't been seen since *Alien³* or *Predator 2*. It should also be noted that the hybrid Predalien is a vicious new addition to the Alien/Predator universe, and not one to be taken lightly. Even though there's only a single Predator, he is an unstoppable force of nature armed with an array of awesome weaponry used with devastating results.

AVP-R opened on Christmas Day of 2007 to once again mainly negative



reviews, but this time the fans voted with their wallets. Debating at number 10 on the domestic box office, it became the lowest-grossing Alien film



domestically, and the second lowest grossing internationally. While I acknowledge the film's shortcomings, I give the brothers huge props for making the attempt to return the franchise to a darker, more violent territory. In my humble opinion, while far from perfect, *AVP-R* was definitely a decent step in the right direction!

Prometheus (2012)

Another positive sign that the franchise might be experiencing a bit of a renaissance arrived with the awesome news that Sir Ridley Scott will be returning to the Alien universe with his latest effort, *Prometheus*. There are simply no words to express my level of excitement and anticipation! Even though *Prometheus* is not a direct prequel to Alien, the idea of exploring the origins of the Space Jockeys and seeing the "DNA" of the Alien is very exciting. Who knows what other tricks Scott will have up his sleeve, but you can rest assured that I'll be at the theater on June 8th with a big bucket of popcorn, anxiously awaiting my next encounter with the grim and harsh world of the Alien!

Thirty-three years, six features, and endless merchandising tie-ins later, at its core the Xenomorph remains one of the most unique and terrifying movie monsters ever to explode onto the screen. Science Officer Ash put it best, "I admire its purity: a survivor, unclouded by conscience, remorse, or delusions of morality." It's this purity that will allow the Alien to carry on to shock and horrify countless generations of future fright-film fans everywhere.



Aliens or Bust Aliens has become one of the most licensed and mass-produced high-end collectibles of the last 10 years. Statues exist from such companies as Sideshow Collectible, Palisades Toys, First 4 Figures and Dark Horse.

Halloween Masks: Dozens of masks have been produced over the years based on the Alien franchise. The best? Distortions Unlimited's 1981 replica mask, created off a mold of an actual screen-used Alien head!

42 HORRORHOUND

THE BIGGEST DOUCHEBAGS IN HORROR

We all encounter total strangers nearly every day whose visibly selfish actions cause our blood to boil. The most obvious pejorative term for these wonderful people is "Douchebags." In the horror genre, all sorts of characters are forced to coexist and interact in tense situations, and nothing makes matters worse than having that contemptible douchebag in the picture, who seems to create or escalate problems, oftentimes at the risk of others. These insufferable personalities only care about self-preservation and/or monetary reward and typically display obnoxious

characteristics related to their negative attitude and social ineptitude. Their inflated sense of self-worth, compounded by a lack of social grace and self-awareness, predictably leads to inappropriate public behavior on their behalf, while they remain completely ignorant to how pathetic and dangerous they appear to those around them. Picking the biggest or worst of this breed from the annals of horror was no easy task. Keep in mind that those listed below are but a sampling of these miscreants who keep our teeth gnashing while waiting on their respective demises.

by Aaron Crowell & Jason Kretion

1. CARTER BURKE (ALIENS; 1986)

Burke (Paul Reiser) works for the "Company" (Wayland-Yutani), but don't let that fool you, he's an OK guy, or at least that is what he tells Ripley. However, Burke has a deceptive agenda in mind when he requests that the lone survivor of the USCSS Nostromo, Ellen Ripley, escort a group of Colonial Marines and himself to a colony on LV-426 to investigate a loss in communication. As the tension and terror unfolds, we find out just how despicable Burke really is when he attempts to have our heroines, Ripley and Newt, impregnated by trapping them in a locked room with Facehuggers. Burke even turns off the observation camera in the control room, so his unwilling hosts cannot be seen nor rescued before gestation occurs. His intention is to transport an Alien embryo via a female host in order to sneak it past Earth's quarantine, allowing Burke to be the proprietor of the potential use of the Alien species as a new bio weapon. After Ripley and Newt are saved by setting off a fire alarm, Burke attempts to escape, locking the door behind him and leaving the remaining Marines to their doom. Sure, this douche does get his just deserts, but it would have been more gratifying to see Hudson grease that "rat-fuck-son-of-a-bitch" with his pulse rifle.



3. HARRY COOPER (NIGHT OF THE LIVING DEAD; 1968)

From the moment Cooper (Karl Hardman) enters the scene, you know this is someone who's going to make you cheer for the zombies outside. Possibly the earliest example of a true douchebag in a horror film, Cooper is brave enough to come running upstairs only after all the loud noises and screaming have stopped. He then goes on to show our hero Ben, who has single-handedly boarded up the entire house and killed the most zombies, just how grateful he is by locking him out of the house and pulling a gun on him. Not even this guy's own wife would take his side. It has never been so fulfilling to see someone die twice in one movie.



4. CARL DENHAM (KING KONG; 1933)

An exotic movie locale becomes an island of horrors for heroine Anne Darrow and a HUGE business opportunity for Carl Denham (Robert Armstrong). Once the cast and crew arrive at the mysterious Skull Island, they learn of a giant ape who rules the jungle. Everyone immediately wants to leave the island except for entrepreneur Carl Denham, who sees this as an opportunity to make a buck or two and demands that the monster primate be captured, so Denham can bring the creature back to the States for display in front of a live audience. Denham's plan seems to be working out for him until Kong escapes and causes quite a bit of collateral damage. If this douche had only listened to reason, Kong's trade through New York City that resulted in the magnificent animal's unjust death could have been avoided. In the end, it wasn't beauty that killed the beast – it was greed.



2. MAYOR LARRY VAUGHN (JAWS; 1975)

Amity Island is the ideal place to take the family for a summer vacation, according to Mayor Vaughn (Murray Hamilton). However, the mayor fails to mention there is a 25-foot shark using the island as a buffet bar. Four people are chopped and mangled before the elected official even starts to contemplate shutting down the beaches in the area – a move he's worried could tarnish his and the island's reputation, costing him his shot at re-election. The unfortunate Amity residents must deal not only with a giant-shark problem but also a mayor who is willing to serve them up as a smorgasbord in order to save his own job and keep those summer-tourist dollars rolling in.



Artwork by Christopher Ott

Douchebag: Douchebags are not just limited to the male sex. In 2007's *The Mist*, Marcia Gay Harden plays a religious fanatic who causes an uprising that leads to several unnecessary deaths.

**POOL HOME
FOR SALE
LEWIS TEAGUE**



**5. LEWIS TEAGUE
(POLTERGEIST; 1982)**

How do you piss off 300-plus acres of dead people? Build a brand-new subdivision over their graves without moving a single one of them. Mr. Teague (James Karen) is a prime example of a character in a horror film that just can't comprehend why what he has done is so wrong. While the idea of relocating hundreds of graves to make room for a new neighborhood probably already strikes most as a bit immoral, the developers of Cuesta Verde skipped the relocating process entirely, taking the depravity to a whole different level. But as far as Mr. Teague was concerned, it was just business as usual.

**6. WALTER PECK
(GHOSTBUSTERS; 1984)**

When three friends start a little "entity-entrapment" business, they become famous while cleaning up one of the dirtiest cities in America. But all their efforts are made moot after they meet Environmental Protection Agency Inspector Walter Peck (William Atherton). Initially professional in his demeanor, Peck quickly proves to be a real pain in the ass, storming off when he does not get his way, only to return with a court order to shut down the power grid to the team's containment unit, which unleashes an onslaught of ghosts onto New York City. And to exasperate matters, "dickless" blames the Ghostbusters for the entire event.



**7. LT. DONALD AND MRS. THOMPSON
(A NIGHTMARE ON ELM STREET; 1984)**

When Nancy and the other teens of Elm Street begin to have terrifying dreams, they turn to one another for help. As these nightmares become more intense, Nancy reaches out to her mother and father (the town's police lieutenant) for understanding. Mrs. Thompson (Ronnie Blakely) absently dives into a bottle of booze rather than fighting to save her daughter, while Mr. Thompson (John Saxon) uses work as a means of distraction and separation from his daughter's violent visions. The worst part of it all was that the parents both knew the entire time what was happening and could have at the very least warned their daughter before her friends became slasher fodder. Thanks Mom and Dad, for leaving your daughter to the tender mercies of Freddy.



**8. ROACH
(DEMON KNIGHT; 1995)**

Roach (Thomas Haden Church) is a perfect example of a douchebag in horror. Not only could his actions have led to all of his "friends" dying, but also the entire human race. However, the real kicker is that Roach is aware of the possible consequences of his deeds and he still aids the Collector (leader of the demons) to gain entry to the upstairs! Not to mention, this all happens after we have already witnessed Roach smack his



girlfriend and use her as a shield as they are chased by the same demons who want to take over the world. This guy is 100-percent grade-A douchebag, who in the end gets exactly what he deserves!

**9. J.P. MONROE
(HELLRAISER III:
HELL ON EARTH; 1992)**

Club owner of The Boiler Room, J.P. Monroe (Kevin Bernhardt), was a self-admitted jerk, who would take advantage of women, and then rudely eject them from his club when he was finished with them. But J.P. goes well beyond the jerk title when Pinhead pops his face out of J.P.'s newly acquired artwork (aka the "Pillar of Souls") and requests that J.P. deliver victims to him — post-haste. All J.P. really had to do was say no, and Pinhead would have been stuck there as an annoying piece of talking room décor, but instead J.P. lets his greed get the best of him and attempts to feed his ex-girlfriend to the "Pillar." Not even becoming a Cenobite in Pinhead's army could make this guy cool, as he remains one of the biggest douches in Leviathan's army, and that's really saying something.



**10. CAPTAIN RHODES
(DAY OF THE DEAD; 1985)**

When zombies take control of the US, a small group of military personnel and scientists populate a seemingly safe underground bunker. It is within this Florida-based refuge that army soldier Rhodes (Joseph Pilato) inherits the title of captain, and this average A-hole begins to evolve into a full-fledged douche. As if he wasn't intolerable enough throughout the film, he tops himself by forcing our unarmed heroes into a zombie-filled cavern, turning his back on his fellow soldiers, and leaving them for dead. At the close, Rhodes' ultra-gory comeuppance is the most rewarding on this entire list, beautifully accented by Bub's ironic farewell salute.



WWW.MONSTERPLANETTOYS.COM



TOLL FREE: 877-462-1791





FAVORITE SCI-FI MOMENTS

BY AARON CROWELL AND JASON KRETZEN

We GoreHounds consistently strive to celebrate the wonderful world of splatter and carnage in every issue of *HorrorHound*. Often this messy art form is relegated to horror, but as we have attempted to prove, gore is genre blind. Horror's closest cousin is science fiction, with the lines between tending to overlap quite a bit. (Is it horror/sci-fi or sci-fi/horror?) In any case, you know when you are watching a horror-themed sci-fi film thanks to the spilling of entrails, other assorted red/green/yellow goo, or the violent emergence of a new life form from deep within its human host. To be honest, thanks to the wide array of legendary talent involved, science fiction is home to some of the best splatter scenes ever committed to celluloid.

Many of the sequences listed below are among the most transcendent in all of cinema, in or outside of the genre. Let us now delve into the putrid world of futuristic grue with some of GoreHound's Favorite Sci-Fi Moments.



Scanners

Telepathy meets telekinesis when an unfortunate ConSec scanner attempts to prove to the public that being scanned is harmless. Volunteer Darryl Revok (Michael Ironside) demonstrates his supremacy with a gruesome act of defiance toward ConSec by exploding the scanner's head using his telepathic powers. This is one of the most iconic gore sequences from the '80s, which is saying a lot. Makeup artist extraordinaire Dick Smith lent us in '73 with his work on *The Exorcist*, but he and rising FX star Chris Walas left us in a morbid state of awe simply by fitting a prosthetic head with raw beef livers and blasting it with a shotgun from behind. Lesson learned here: never piss off Michael Ironside.



The Thing (1982)

A favorite among the *HorrorHound* legions. Decades later, John Carpenter's classic still remains a wonder to behold thanks to the outstanding work of then-young FX artist Rob Bottin who mesmerized viewers with monstrous masses of contorted flesh and gore. When Doc Cooper (Richard Dysart) attempts to revive Norms (Charles Hallahan) with a heart defibrillator, Norms' chest violently and suddenly springs open with exposed jagged teeth and clamps down on Cooper's arms — as he rips his arms free, half of them are now missing. MacReady (Kurt Russell) jumps into action, torching the Norms thing, but its head detaches and attempts to escape by growing several buglike legs, spurring Palmer's (David Clemmon) immortal remark: "You gotta be fucking kidding!"



Alien

The birth of the *Xenomorph* in Ridley Scott's *Alien* is easily one of the most startling sequences in the annals of cinema. As the crew of the USSC Nostromo (nowing vessel) sit down for dinner and welcome fellow crew member Kane (Sigmund Romund) back from his horrible encounter with a Facehugger, we are shocked as Kane begins to convulse and claw at his chest. Seconds later, a strange creature comes bursting forth, spraying blood over a shocked cast. The reaction is authentic, because those involved in the scene were seeing it for the first time as well, especially Veronica Cartwright who gets sprayed full-on in the face with blood. No matter how many times you watch it, this scene never loses its ability to shock and disgust, a true measure of a classic gore moment.



The Fly (1986)

Master filmmaker David Cronenberg's stab at remaking Kurt Neumann's '50s sci-fi classic was a huge success for the director, all the more impressive considering he did not detour from his patented "body horror" themes. As we behold the horrific transformation of Jeff Goldblum's Seth Brundle into Brundlefly, he not only begins to take on the physical appearance of the insect but also its eating habits. When our villain Status Berens (John Getz) confronts the Brundlefly creature, the beast pukes on his fist and we behold the agonizing and gory melting of the appendage. But Status' misery does not end there; as he falls to the ground, Brundle follows up his assault with more corrosive enzyme vomit, this time on his victim's ankle, melting his foot right off his leg. *The Fly*'s effects were expertly created by Chris Walas, who won an Academy Award for Best Makeup that year.

Did You Know? Easily the goriest sci-fi movie not listed in this article is *The Incredible Melting Man*, which features special effects by Rick Baker, who remains remis about his participation in this film.



Bad Taste

You can't call yourself a true GoreHound unless you are familiar with Peter Jackson's first feature film. *Aliens* invade the small town of Kaikoro, New Zealand with the intent of turning the locals into a new fast-food menu, and it's up to "The Astro Investigation and Defense Service" to make sure that doesn't happen. Jackson delivers gore by the bucket loads, but our favorite stomach-churning scene involves Barry (Pete O'Hern) blasting an alien's head in half, followed by another alien (played by Jackson himself) having his leftover brains for lunch, scooping them out with a spoon and eating them from the lower half of his skull. I suggest you refrain from eating cereal while watching this scene!



Predator

After introducing us to seven of the most bad-ass commandos ever seen, *Predator* then proceeds to systematically kill them off in horrific fashion. Billy (Sonny Landham) is one of, if not the toughest of the lot, a Native American Indian who warns the group of the Predator with cryptic omens. When it finally comes to Billy vs. the Predator, we are left to wonder what horrors have befallen him as we hear his eerie off-screen scream. However, thanks to legendary FX artist Stan Winston, we see Billy's spine and skull ripped from his lifeless corpse, then steam-cleaned by the hunter high atop a tree in the jungle for the trophy room. A gruesome display of what happens to those who face off against the best game hunter in the universe and lose.



Robocop

The death of villain Emil Antonowsky (Paul McCrane) is one of many intense gore scenes found in director Paul Verhoeven's long list of cinematic achievements. In the final reel, Emil shows up with the rest of Clarence Boddicker's gang of thugs at the steel mill where Murphy (Peter Weller) and his partner Lewis (Nancy Allen) are hiding out. Thinking he has Murphy cornered, Emil ends up making the mistake of driving his delivery truck into a giant vat of toxic waste. As he is washed out the back doors, we see Emil transformed into a walking, melting, screaming mess of twisted flesh... until he steps in front of Boddicker's speeding 6000 SUX, literally exploding all over the hood and windshield. What a nasty mess.



Starship Troopers

When mankind is threatened by monstrous bugs, the Federation troopers must defend their planet from the Arachnid threat. Paul Verhoeven makes our list again, proving his loyalty to blood and gore with a so-f-film packed with more splatter scenes than most war films. Things really heat up for the outmatched troopers when they encounter the bugs up close and personal, the creepy crawlers begin ripping the soldiers to pieces, quite literally in one scene. Not to mention all of the exploding heads, flying limbs, torsos, and a lime-fried human head sucked dry of its brain matter. It's tough to pick a favorite moment from this gory so-f-film action epic; if you are a GoreHound who has not yet experienced this movie, we suggest you "Fall in, maggots!"



Event Horizon

GoreHounds may have felt a little cheated when it came to not seeing what exactly happened to Jason Isaacs' character D.J. in Paul W. Anderson's *Event Horizon*, but we were not denied the gory aftermath. When the crew of the *Lewis & Clark* are sent to investigate the sudden reappearance of the *Event Horizon* after seven years, all hell literally breaks loose. Captain Miller (Laurence Fishburne) rushes to the medical bay to see what happened to D.J., encountering what is best described as a scene straight out of *Halloween*: D.J. hanging eviscerated from the ceiling, all of his innards having now become "outlands." Not the only scene of gore in this cult classic, but definitely the most memorable.



Dollman

Brick Bardo is the toughest cop on his home world of Arturus, and he has made a few enemies in his career. When the evil Sprug, now a floating head (thanks to Bardo blowing off all his other body parts), orders his thugs to return the favor, we are treated to the only real gore scene in this oft-overlooked Full Moon/Charles Band production from the early '90s. Bardo blows the first goon into little gory chunks with his custom 596 B Ruger, but the second ruffian gets it even worse when Bardo mutilates his torso, leaving a talking head atop a pile of guts and gore. Worth checking out for this gore-lastic moment alone.





BITS & PIECES

Believe it or not, next year will be the 10th anniversary of Horror's Hallowed Grounds. Since I started doing these articles, I have come across multiple films I would like to cover, but there are a lot of films that just don't have quite enough locations to validate the devotion of an entire article. So I decided to pick out a few key locations from some of these films to put together what will be the first in a compilation series of HHG articles to be known as Bits & Pieces. Don't worry, you will still be getting your usual dose of HHG goodness, but from time to time, I may sprinkle in one of these just to mix it up.

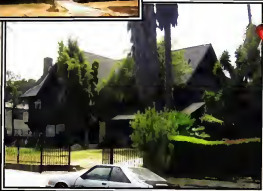


The People Under the Stairs:

First, we begin with Wes Craven's 1991 feature, *The People Under the Stairs*. The only real memorable location from the film is the main house occupied by Everett McGill and Wendy Robie.

On the inside of the house, it appeared to be a labyrinth of trap doors, hidden passages and secret rooms. Almost all of that was created and filmed on a soundstage. However, the house's exterior is real and is located at 2215 South Harvard Boulevard in Los Angeles, California.

The interior of this house was used for the kitchen in Rob Zombie's *Halloween*. Also, directly across the street at 2218 South Harvard is the house used for the interior of the Strode



house in the same film.

The People Under the Stairs house has also been featured in several other films such as *Twice Dead*, *The Immortalizer*, *The Convent* and *Running with Scissors*.

Assault on Precinct 13:

Next, we take a look at the cult classic *Assault on Precinct 13* from director John Carpenter. The film was originally going to be titled *The Anderson Alamo* and was later changed to *The Siege* before producer Irvin Yablans came up with *Assault on Precinct 13*. The central location from this film oddly enough isn't Precinct 13. This fictitious location is Anderson Police Station Division 14 in Precinct 9.



For the exterior of the police station, they used the closed down Venice Police Station located at 685 Venice Boulevard in Venice, California. In the film, they left the sign exactly as it reads today but just covered the word Venice with the word Anderson. The building was built in 1929 and was a functioning police station until the early 1970s. Today, it is a cultural arts center.

A Nightmare on Elm Street

When I do a HHG article, I don't always find every single location, but typically I'll either stumble upon it later or a fan will contact me and let me know that they have found the locale, which has been the case with regard to one scene from the original 1984 classic *A Nightmare on Elm Street*. I presented the "Elm Street" article as a two-parter (issues #11 and #13) because it was such a large piece – making it hard to believe that I left out any locations ... but I did.

In the scene where Nancy is walking to school the day after Tina's death, she is headed north down Glyndon Avenue towards Morningside Way in Venice, California. She pauses in front of 1622 Glyndon Avenue.



Stacy Lee for helping me find this last elusive location. I hope you enjoyed this somewhat different installment of Horror's Hallowed Grounds. Until next time, happy hunting!

The archway she stands in front of now has a stucco wall in front of it. When she stops, she looks back away from Morningside Way; however, when the scene cuts to the man in the suit watching her, he is actually standing at the corner of Glyndon Avenue and Morningside Way which would be right in front of her and not behind her.



She continues to walk towards Morningside Way and is pulled into the bushes by Rod Lane. This occurs in the empty lot that, if there were a house on it, would be two doors down.

When Rod takes off running, he runs in the correct direction towards the dead end that is the corner of Glyndon Avenue and Morningside Way. If you look closely, you can see the two trees next to the stop sign where the man in the suit was watching Nancy earlier but yet was supposed to be in the other direction.

The yellow sign with the arrows appears to be the same, although has been moved to the other side of the tree next to it. I want to thank Chris Carbaugh and



FRIGHT NIGHT THE FILM FEST LOUISVILLE KENTUCKY

JUNE 29-JULY 1ST, 2012

THE GALT HOUSE HOTEL 3 BIG DAYS!!

BRUCE CAMPBELL THE EVIL DEAD

COREY FELDMAN

SID HAIG THE DEVILS REJECTS

NORMAN REEDUS

SEAN PATRICK FLANERY

NORMAN REEDUS

BOONDOCK SAINTS

DARYL DIXON (BMC) WALKING DEAD

TYLER MANE MICHAEL MYERS

KRISTINA KLEBE ROB ZOMBIES HALLOWEEN

MATTHEW LINTZ '12 H2 AS MARK THE CROZES

KANE HODDER JASON VOORHEES

R.J. HADDY SPFX MAKEUP ARTIST FACEOFF SEASON 2

GLENN HETRICK SPFX ARTIST FACEOFF

CHRISTINE ELISE MCCARTHY

ALEX VINCENT

SEAN ASTIN

JOHN RYAN-DAVIES

JASON KRIESTLEY

LUKE PERRY

MYSTERY GUEST ?

BOB ELMORE LEATHERFACE TCM 2

CAROLINE WILLIAMS STRETCH TCM 2

BOB IVY "BUBBA HO TEP"

NICHOLAS BRENDON XANDER

JAMES MARSTERS SPIKE BUFFY THE VAMPIRE SLAYER

KELLY LINTZ THE MOST THE HUNGER GAMES

MACKENZIE LINTZ THE HUNGER GAMES

WEIRD SCIENCE REUNION

ROBERT RUSLER

SUZANNE SLYWYER

JUDIE ARONSON

MARSEN LINTZ HALL PASS

PLUS: Photo Ops, Collectibles, Drive In Show, 120 films, autographs, VIP Events, Awards Ceremony and over 124,000 sq. ft. of vendor space, seminars, films, costume contests, art show, body art, special effects room and parties.

WWW.FRIGHTNIGHTFILMFEST.COM

AMAZING FIRE MAGIC

WWW.AHOUSEOFFIRE.COM

The Fifth Annual International Festival of Horror Radio Plays

DEATHSCRIBE 2012

Submissions now open.

We are looking for 10-minute (or less) radio scripts that are genuinely scary, imaginative, chilling, intelligent, horrific or downright grotesque.

Go to wildclawtheatre.com for more info.

Your deadline is July 31, 2012.



www.wildclawtheatre.com

Storytelling is in our **blood**

© 2012 WildClaw Theatre

When you visit the Web site of British DVD label Shameless Screen Entertainment, it's a simple setup – no grand "About Us" sections, no cascading news columns, no pretense. You get a simple home page featuring their 30-plus releases to date and a link to their official forum at Cult Labs (www.cult-labs.com). SSE is a straightforward company with one goal in mind: to find and release weird and wonderful – yet influential – nonmainstream cult flicks in the finest possible manner. They categorically state that they are "shameless" in their love for the strange and twisted, and hope their products appeal to many like-minded film fans.

Shameless Screen Entertainment emerged in October of 2007, rallying against the "chick full of remakes and overexposed classics" mindset evidenced by video-store shelves. They wanted their product to stand out, starting with appearances – each would be presented in a bright-yellow Amaray keep case. Shameless decided their releases would be region free (or 0), in order to reach fans the world over (not just UK residents or those equipped with region-free players), and opted to keep prices reasonable, in most cases under \$15. Finally, they deviated from the common practice of reviving old favorites, and instead are releasing "influential yet nonmainstream gems" which hadn't seen a proper release in the UK, or in some cases, anywhere. SSE launched with Lucio Fulci's *The New York Ripper* and Ruggero Deodato's *Phantom of Death*, and have continued to churn out those bright-yellow cases since.

Bringing the Nasty Back to Video Nasty

Shameless has strived to restore the feeling of standing in front of a row of VHS at your local '80s video shop. As their press release proudly states, "Look on eBay and you'll see vibrant sales for old VHS and even Betamax titles from Thom EMI, Vipco, Intervision, Avco Embassy, Medusa and even majors like old Warner Bros. titles. What they all shared were gratuitous, in-your-face lurid artwork that promised an unforgettable night in." With the exception of *The Black Cat*, every title release in Shameless' debut year (*New York Ripper*, *Phantom of Death*, *Killer Nun*, *Torso*, *Venus in Furs*) represented its first UK DVD appearance and was presented in its longest-cut version. Additionally, SSE jumps back and forth between catalog

res with each new project: classic giallo, shock gore, nunsplotation or just plain old horror and exploitation. No one-trick pony here.

Since their inception, SSE has taken great pride in unearthing Video Nasty-era films which were never given proper treatment in the UK. Four titles in particular – *Cannibal Holocaust*, *The House on the Edge of the Park*, *Killer Nun*, and *Late Night Trains* (aka *Night Train Murders*) – were actually classified as "Video Nasties" though never prosecuted in the BBFC obscenity trials. Of these, *Cannibal Holocaust*, which came out last year on DVD and Blu-ray, proved to be one of the most rewarding ever released by the company. "Holocaust" director

Deodato even made his own re-edit, substituting other scenes for the live-animal-torture sequences he felt unnecessary in this day and age. "This involved reproducing his original 'scratching' and 'fogging' which he'd made on the physical celluloid at the time – we had to reproduce the effect frame by frame on video whilst keeping the look of the film traveling through the gate at 24 FPS," says Valentina Sutto, project manager for SSE. She adds, "In other words, each release is an adventure – some [are] more difficult and some work out better than others." Sutto notes that each release is a labor of love, especially when it comes to rebuilding missing scenes. They have been fortunate enough in some cases to get the assistance of certain films' directors. Case in point: *Baba Yaga: The Final Cut*. Thirty-five years after its initial release, SSE worked with Corrado Farina, the director of *Baba Yaga*, as he re-edited and restored footage excised by other producers and censors over the years, allowing him to finally make available his true vision of the film.

On top of singular DVD releases, SSE has also branched out into box sets, starting with Enzo G. Castellari's "Bronx Warriors Trilogy" (*The Bronx Warriors* [aka *1930 Bronx Warriors*], *Escape from the Bronx* and *The New Barbarians*), and moving onto a Fulci collection (*The New York Ripper*, *Manhattan Baby*, *The Black Cat*), and most recently, a trio of classic slashers in their "Return of the Slasher Nasties" set (*Killer Nun*, *Torso*, *Night Train Murders*). This last set features an essay in booklet form by formidable British critic Kim Newman entitled "The Three Faces of Italian Exploitation," a fitting tribute to slashers, nasties and videotapes.



Fan Editions

When compiling materials in 2008 for *The Designated Victim* (1971), it became abundantly clear that the film had been released in numerous countries under various edits. After extensive research, an entirely new rebuild was created, and even though the quality varied in spots, they always used the best possible source materials. Then, according to an SSE rep, "Whilst the edit was being put together, lifelong fan and 'Victim' expert Stefan Novak contacted Shameless with further information and material to consider. Since a fan's knowledge and passion was now driving Shameless to produce a DVD far more ambitious than originally planned, the name Fan Edition seemed apt." In addition to giving notes on multiple edits, Novak also contributed to SSE's first-ever "fact track," supplying a constant stream of trivia, available on an optional subtitle track.

Four years after their initial release of *New York Ripper*, the company produced a Fan Edition of the film that included the longest cut ever released, new interviews with Antonella Faldi (daughter of Lucio Faldi) and Antonio Sarchetti, along with a making-of fan booklet.

SSE has also begun to foray into the Blu-ray market, beginning with a region-free BD release of 'Ripper's' Fan Edition, followed by *Cannibal Holocaust* and *Four Flies on Grey Velvet*. "Four Flies" was released in January 2012 for the first time on DVD or Blu-ray in the UK, boasting a restored picture, as well as a remastered audio, using the original vault materials.

Work with Cult Labs

Cult Labs, best described as the premier online destination for fans of UK cult DVD and Blu-ray releases, hosts forums for distribution companies like Arrow Video and SSE, opening up a line of communication between labels and their fans. Cult Labs was created by Almar Hafidsson, with day-to-day operations handled by Sam Jones and assorted moderators/fans who keep the site running smoothly. Occasionally, as in the case of Sarah Wharton, a fan goes on to work in a bigger capacity within the company. Starting in 2007 as a Cult Labs fan and moderator, by 2010 Wharton was working exclusively for the Shameless brand. Wharton states Cult Labs acts as... a direct

link between cult labels and their fans, enabling them to find out about releases early in development and have some impact on them (e.g., the Shameless artwork for *Baba Yaga* was chosen by members voting on the site). The other role

it offers is a more traditional one of community where people with a shared interest in cult film can meet, chat, trade DVDs and so on. "When asked what sets SSE apart from other companies, Wharton is quick to offer that SSE respects its fans more than most companies, viewing each new release through the eye of a true enthusiast: "They put a lot into every release, no matter what the film."

The Future of Shameless Screen Entertainment

The London Riots in early August 2011 completely crippled some independent distribution companies, one prominent example being the blaze that destroyed the Sony DADC Distribution Centre. Independent US music houses like Sub Pop, Beggars Banquet, and SideOneDummy lost large amounts of material housed there, while Arrow Video and SSE saw their entire inventory literally go up in flames. Sutto remarks, "When those criminal rioters set fire to the Sony warehouse in Enfield (either in order to hide evidence of looting or angry that they couldn't get their thieving hands on PlayStation goodies), most of the music and video

retail businesses in England lost their stock in that one fire – in one night."

It's been a hard road back, but SSE has been able to recover – in spite of the setbacks, they've brought out all their new releases on schedule. Next up is Michele Soavi's *Dellamorte Dellamore* (aka Cemetery Man), uncut and with commentary by Soavi and writer Gianni Romoli. While they won't give any hints as to what their next few releases will be, they remind us that they are working from a growing vault of several hundred films – in some cases titles never before seen on home video in the UK (and possibly anywhere else). Shameless is a company upon which HorrorHounds should keep their eyes trained on in order to line their shelves with quality releases.

For more information on Shameless Screen Entertainment visit their site: www.shameless-films.com and their Cult Labs forum: www.cult-labs.com/forum/showthread.php?p=1401.

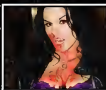
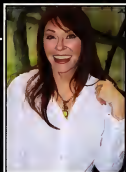
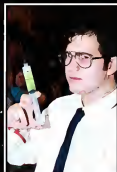
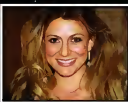
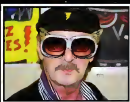
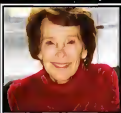
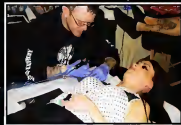


HORRORHOUND WEEKEND

COLUMBUS, OHIO - MARCH 2012

On March 23-25th, 2012 HorrorHound Weekend invaded Columbus, Ohio with a barrage of special guests and events that ranged from the "Scream" hit Tarbo Fest the Scream 6 Film Festival and HorrorHound's Tribute to Women in Horror - a massive costume contest sponsored by Local or Forgotten Photography, the winner of which received a special photo op as well as the opportunity to be a pinup in the pages of HorrorHound (check out page 56 for the women's category winner, Jaylynn Roof, the men's winner will be printed next issue).

Celebrities in attendance included Pam Grier, Tippi Hedren, Stuart Gordon, Tyler Mane, Danielle Harris, Norman Reedus, Julia Adams, Nathan Baezel, Sheryl Fenn, Gunnar Hansen, Terrance Zdunich, contest winners from Face Off (Season 2) as well as a Day of the Dead reunion. Horror hosts were in full force thanks to the 2012 Hosting Hall of Fame induction where Elvira personally accepted her induction on-stage. The Coney Island Rock 'n Roll Road Show performed on Saturday night, followed by a Club Chaos Dance Party hosted by Joel Robinson which kept most attendees up till dawn. Just an overall amazing experience!





THE LOST or
FORGOTTEN
PHOTOGRAPHY

Model: Jodynn Reed
Costume by: Lorraine Reddy
Photography by: Lost or Forgotten

HORROR INSPIRED STREETWEAR

DEAD INK

APPAREL

Like us on Facebook.com/deadinkapparel
Follow on Twitter @deadinkapparel

USE COUPON CODE
"HRHND512"
FOR FREE SHIPPING!

offer expires 7-1-12

deadinkapparel.com

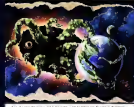


HOME OF THE BEST IN HORROR FICTION

CLIVE BARKER

JOE HILL JACK KETCHUM
JONATHAN MABERRY
F PAUL WILSON

TORN REALITIES



19 TALES OF TERROR
INCLUDING A GREAT CRYING CLASSIC FROM HENRIK BOSS
CLIVE BARKER
EDITED BY PAUL ANDERSON



KYLE DICKERSON BRAD CARTER
LARRY GAFFNEY JESSICA MC HUGH
KENNETH W CAIN JOSEPH WILLIAMS
AND MANY MORE!

amazon.com

Smashwords

iBooks

BARNES & NOBLE



POST MORTEM PRESS
INDEPENDENT PRESS / OUTSIDE THE LINES
WWW.POSTMORTEM-PRESS.COM



#PMPLESSBOOKS

CONTAMINATION

Horror, Sci-Fi & Pop Culture Convention



JUNE 15-17, 2012

RENAISSANCE - ST. LOUIS AIRPORT

COME MEET YOUR FAVORITE STARS

JEFFREY COMBS - PETER MAYHEW

THE BOOTH BROTHERS - J. LAROSE

MICHAEL BERRYMAN - DANNY HICKS

BUTCH PATRICK - PAT PRIEST

THE MUNSTER KOACH

VERNON WELLS - MICHELLE BAUER

SEKA - RON JEREMY

JACKSON BOSTWICK - REB BROWN

JOHN WESLEY SHIPP - MAX WASA

KAYLA PERKINS - JOEL ROBINSON

DANIEL EMERY TAYLOR - SAL LIZARD

DICK STARR - BILLY TACKETT - ERIC WOLLER

SHANE MOORE - J. TRAVIS GRUNDON

DR IVAN CRYPTOSIS

ARTISTS - AUTHORS - VENDORS

FILM MAKERS SHOWCASE

CELEBRITY DINNER - CLUB CHAOS

CHARITY AUCTION - POOL PARTY

for more info visit

www.con-tamination.com

HORRORHOUND

THE HORROR FAN'S MAGAZINE!

MAKE A
CONNECTION
TODAY WITH
HORRORHOUND



Only Mastercard and VISA accepted. HorrorHound #2, 3, 4, 5, 6, 9, 10, 11, 12, 13, 15, 16, 17, 18, 22, 23 and HellHound Special #1 are SOLD OUT! HorrorHound Specials 2, 3, 4 & 5 are also available.

Please Mail To: **HorrorHound Ltd. P.O. Box 710, Milford, OH 45150**

Name _____ Please print.

Address _____

City _____ State _____ Zip _____

Payment Method (circle one): ☐ Visa • ☐ Mastercard • ☐ Check

Credit Card # _____ - _____ - _____

CV2: _____ Exp. Date: _____ / _____

☐ **YES! JUST \$34 DELIVERED!** US International
Please send me the next six issues
of HorrorHound - a full year!

☐ **YES! JUST \$64 DELIVERED!** US International
Please send me the next 12 issues of
HorrorHound - two full years!
(subscriptions start with the next printed issue)

*Canadian subscriptions, please add \$14 per year for shipping
**International subscriptions, please add \$45 per year for shipping

Product # _____	Price: _____	Quantity: _____
Product # _____	Price: _____	Quantity: _____
Product # _____	Price: _____	Quantity: _____
Product # _____	Price: _____	Quantity: _____
Product # _____	Price: _____	Quantity: _____

Total: _____

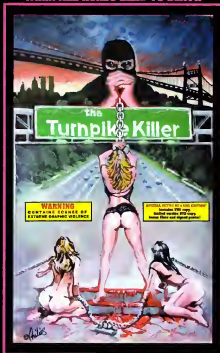
(shipping included in price)

Offer applies to US residents only (foreign orders see Web site for ordering options). Ohio residents please include an additional 6.5% sales tax.
*Order online or send in this form. Photocopies/letter orders also accepted. Just visit our website on a blank sheet of paper and send it.
along with your mailing info and a check/money order to the address located above.

NEW YORK HORROR FILM PRODUCTIONS
proudly presents

THE TURNPIKE KILLER

YOU CANNOT ESCAPE HIM
WHEN ALL ROADS LEAD TO DEATH



NEW YORK
HORROR FILM
PRODUCTIONS

VHS

The Big Box of Horror 1980's - New York Horror Film Productions

Includes: the original copy of THE TURNPIKE KILLER!
**THE TURNPIKE KILLER limited edition full color poster autographed by Rudy Lukken!
**DVD copy of THE TURNPIKE KILLER featuring UNDERCOVER BLUES!

Includes: 35th Anniversary Edition!

Includes: length documentary on the making of a midnight horror movie in New York City.
A candid, behind the scenes look at the film through the eyes of the writers, directors, crew and actors.
Includes commentary by famed horror magazine editor and reviewer MICHAEL GINSBERG, renowned horror historian TOM WEAVER
and distinguished 1980's NYFD costume artist Christine Bush-Pollin.

Featuring music by Deadlight Entertainment artists UNDERCOVER BLUES, LOS DISIDENTES R&B, BUGIO HOTEL,
SYNICAL (w/ Eric Griffin ex MURDERMILLS), PRIMAL ANDREW RUBIN SON (w/ Sharon Mason's son),
FLAMMABLOOM, MARTYRS, BOUNTY HUNTER.

ACEY BLADE AND THE DARK PARTY (w/acey Blade ex MURDERMILLS)

DEVIL HOUSE - a horror film that pays homage to the werewolf classic!

Written by 13 year old Liam Makroglovic. Starring horror icons RUBY LARROCCA and MANDUSH!

RETRO 80's BIG BOX VHS COLLECTORS EDITION. PRE-ORDER NOW AND SAVE \$5 OFF LIST PRICE!!!!

Available on June 22, 2012. Pre-Order Now!
FREE SHIPPING ANYWHERE ON THE PLANET!!!

WWW.TURNPIKEKILLER.COM

www.facebook.com/TheTurnpikeKiller



NEW YORK
HORROR FILM
PRODUCTIONS

DEADLIGHT
ENTERTAINMENT



ARTIST SPOTLIGHT: JUSTIN OSBOURN

BY KERRY JETT

He isn't even 30 years old, but his talent has already received the kind of attention that any artist would kill for. He's been carving a steady niche into the horror community with his work featured on album covers, books, T-shirts and posters. Because

his work is literally everywhere, you've probably seen it in a number of places but never had a name to associate with the work. Now, you do. HorrorHounds: meet Justin Osbourn. Don't be surprised if this month's cover artist is a name you hear over and over again for years to come.

Most recently, you may have seen the phenomenal theatrical rerelease poster Osbourn crafted for *Behind the Mask: The Rise of Leslie Vernon*. Director Scott Glosserman heralded it as the best art ever made for *Behind the Mask*. When he created a *Hatchet* design for Fright Rags, Adam Green himself said he wished that Osbourn's work had been the film's original theatrical poster. Osbourn also did a *Friday the 13th Part 3* shirt design – in 3-D – that was so popular it sold out within a few hours and serious praise was rightfully heaped onto this artist who has for all intents and purposes only been around a

handful of years. And came from humble beginnings at that.

Justin Osbourn was raised in a small Kansas town. He equated it to being raised in a "riptide in time." "We would get things or hear about things that were considered hip a year late ... but I think I pretty much had your normal small town Kansas upbringing played sports, played video games, watched a lot of movies." He points to a seminal moment in his youth as the start of his love for horror: "My mom brought home a VHS copy of *Night of the Living Dead* from a garage sale when I was 6. I had watched it once before on late-night TV, but after she brought it home it became my favorite. I still have that VHS and had Romero sign it a few years ago. It's probably my most prized piece of my horror-nerd collection."

Art is something that Osbourn has always enjoyed doing and has remained a constant part of his life in one way or another. Looking back to his adolescence, Osbourn cites a fondness for *Roko's Modern Life* and that the work of creator Joe Murray convinced him he wanted to become a cartoonist. He also found inspiration in the painting of Bob Ross, even emulating it but realizing it wasn't quite the subject matter he was into. As he grew older, his





love for horror became the main inspiration for his work.

Osborn's first paying gig came in his college years as he started doing posters for bands and venues to promote upcoming concerts. Using a concept he thought of in between assignments at school, Osborn would create a poster and/or flyer to take to the show to present to the band. The response was positive and morphed into him working

on album covers and shirt designs for years to come. Osborn himself had a band, Vena Amori, which lasted from 2003 to 2009, and found him touring the country several times and having the kind of life experiences you can't really put into words. In 2006, he started Slasher Design which signaled him taking art on as his full-time gig.

Osborn has been in demand since the inception of Slasher Design, though the past couple of years have him at fever pitch in terms of notoriety—even if not known by name, recognized by the projects he has worked on. He has become one of the modern masters of '80s-throwback VHS-cover artwork. Osborn attributes some of his success to the exposure he received from working with T-shirt company Fright Rags. "I had the original intention of starting my own horror-themed shirt company with a similar business model to what Fright Rags was doing, though I wasn't aware of them yet. While I was researching what it would take to start something like that, as far as licensing and all that, I came across the 'FR' Web site and I saw they had it nailed. As a long shot, I e-mailed Ben [Srivens; owner of FR] to see if he was interested in a Phantasm design and a couple others I had done. He was, and the rest is history." Osborn says Fright Rags is by far his favorite company to work with, not just because of the easy-

going nature of the owner, but also for the stable of artists they have. FR owner Ben Srivens sums up his thoughts on Osborn, "Whoever he sold his soul to, he made the right choice." Long-time FR contributor and Godzilla comic artist, Jeff Zmow puts it a bit more severely: "His work is so good that I absolutely hate it. It makes me feel useless. I hate him for being so good." Artist Jason Edmiston notes that Osborn is one of his "new favorites," and that his work reminds him

of "the great exploitation artists of the 70s." Osborn is modest to a fault but concedes all of the praise he receives is extremely flattering.

The biggest struggle for Osborn at the moment is finding the time to fit new projects in, and likens it to a guessing game when he is approached about doing something new. "How long is this going to take me? They need it done by what date? ... It really does get hectic." Although he also laments, "I'm just glad to be doing what I love, being my own boss, as opposed to sitting in some cubicle."

In the near future, you can look for Osborn's work most

notably in the form of the new Troglodyte album cover, and shirts featuring *Prom Night 2*, *Nail Gun Massacre*, *Slaughter High*, and *Terror Train* from Fright Rags. His schedule is packed, but Osborn notes that he hopes to offer prints of select pieces of his art through his Web site in the near future. ♦



SLASH & DINE

With the release of the much-anticipated *Prometheus*, we decided to take a look back at the *Alien* series and create a few extraterrestrial-themed recipes. Between the Facehugger Shrimp and the edible Alien Eggs, at least one of these dishes is sure to gross out your Alien lovin' friends, but we promise you, they both taste delicious! 🍷

Facehugger Shrimp

Ingredients:

1 lb shrimp, with heads on /
Tartar sauce or cocktail sauce

Directions:

Fill a pot with water and bring to boil. Add shrimp and cook for 2-3 minutes until pink. Make sure you suck the heads, where all the flavor is! Serve with tartar or cocktail sauce.



Alien Eggs

Ingredients:

12 oz dried figs / 4 oz almond paste / 3 tbsp almonds /
1/4 cup candied orange peel / figs or honey

Directions:

Chop almonds and peel in food processor. Add almond paste and pulse a few times. Remove from food processor and use your hands to mix the paste with the almonds and peel. Trim stems from top of figs. Cut a cross in each fig, but do not cut through the bottom.

Fill each fig with about 1 tsp of the almond paste. Press the fig back into shape around the paste. Drizzle with agave or honey.



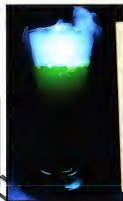
Ripley's Dry Ice Drink

Ingredients:

1 shot green-apple vodka /
1 shot 7-UP, room temperature /
1 shot apple juice, room temperature / 1/2 shot sweet & sour mix / crushed dry ice

Directions:

Mix liquid ingredients together and stir. Just before serving, slowly add in the crushed dry ice and watch it fog. *Do not drink until dry ice has completely evaporated.



THE SURGEON WILL KILL YOU NOW

"PSYCHOLOGICAL HORRORS, SLASHER SENSIBILITIES AND A SCI-FI STORY MAKES AN **AWESOME FILM**"

- *Fatally Yours*

"**THE SURGEON** IS THE MOST DEMENTED **MASS MURDERER** IN THE LAST TWENTY YEARS"

O.H. Krill, author of critically acclaimed graphic novel "Montauk Babies"



"**UTTERLY HORRIFYING**"

- *Paranormal Mag*

MEN IN BLACK

MEN IN BLACK
THE DARK WATCHERS



LADY OF THE DARK



PARANORMAL CASE FILES



REALITY ENTERTAINMENT

WWW.REALITY-ENTERTAINMENT.COM

CHEMICAL BURN

WWW.CHEMICALBURN.ORG





THEY CAME FROM THE KRYPT!

by Jon Blistein

When Ridley Scott's *Alien* literally burst onto screens in 1979, it caused something of a sensation among modern day audiences. Even so, several older critics and fans found themselves experiencing a little *déjà vu*, since there were a couple of earlier titles they felt Scott's film was "inspired by," "paid homage to," or even just plain old "ripped off." Instead of our normal excursion down the darkened damp steps into the Krypt, let us venture to another cold dark place ... outer space. Beyond the stars and into a blackened abyss of mystery and wonder, we'll examine two sci-horror flicks that may have entered into the brains of those responsible for this modern day take on a very familiar story.

Our first film is Edward L. Cahn's *It! The Terror from Beyond Space* (1958), penned by science-fiction author Jerome Bixby, best known for writing the source material of the classic *Twilight Zone* episode, "It's a Good Life." *It!* tells the simple tale of a spaceship returning to Earth after picking up the only member left from the previous Mars mission. According to the lone survivor, his crew was wiped out by a mysterious creature. Before they take off, something makes its way into the spaceship through an open hatch. Could this be what killed the previous team of astronauts? It doesn't take long after takeoff to find out.

Director Cahn was like an older version of Roger Corman, able to turn out product

very quickly and cheaply. Over the span of 31 years, he's credited with directing 125 films — about four per year when you do the math, hitting over 10 pictures a year by the end of his career. Cahn wasn't a stellar director but he was fast (a valuable asset in the world of low-budget B movies), often barely yelling out before moving onto the next setup. Nonetheless, his filmography boasts a number of memorable titles, particularly with American International Pictures in the '50s where he cranked out "classics" like *The She-Creature* (1956), *Voodoo Women* and *Invitation of the Saucer Men* (both 1957). We can also thank Cahn for *Creature with the Atom Brain* (1955), *Zombies of Mora Tau* (1957), *Curse of the Faceless Man* (1958) and *Four Skulls of Jonathan Drake* (1959).

Prior to the gothic-horror resurgence, science-fiction monster movies ruled the day, an endless parade of all the terrible creatures awaiting us should we ever leave our planet. These were the times when an intricate script was secondary to a cool-looking monster, and *It!* had one, thanks to the underrated talents of Paul Blaisdell. Armed with very little time or money, Blaisdell cranked out some of AIP's most memorable creatures; to make his job even more of a challenge here, he had to build a monster costume for famous actor/stuntman Ray "Crash" Corrigan without ever getting to see the guy. (After Corrigan refused to take time out for a fitting, all Blaisdell had to work with was a pair of the actor's long underwear.) In the end, the gifted monster-maker created a memorable rubber-suit alien that, despite Corrigan's drunken apolitic acting, is definitely one for the books.

Our second feature is Mario Bava's *Torore Nello Spazio*, known in the US as *Planet of the Vampires* (1965). Two spacecrafts end up on a mysterious planet after receiving a distress signal, but once they

land strange things start to happen, such as the crews suddenly trying to kill each other for no reason. As their investigation deepens, it becomes clear that they might now be the ones in distress.

Based on the short story "One Night of 21 Hours" by Italian science-fiction author Renato Pestirriero, the script ultimately went through a number of different writers on both sides of the ocean, including *Angry Red Planet* scribe Itz Melchior. While the end result generally follows the original story, the dialogue and dubbing can be trying at times. But thanks to Bava's gifted eye, the film succeeds on its visual strengths alone. With every shot carefully planned out, each utilizing a different predominant color — or even several at the same time — Bava once again displays his stunning artistic talents. It's almost like looking at a color palette wheel: the bright flashing lights, the tinted fog rolling in, the unnatural landscape. ... At a time when most Hollywood sci-fi movies featured California's Bronson Canyon standing in for their alien landscapes, Bava and his talented design team concocted a truly unique look — from the derelict spacecraft to the giant skeletal remains to the planet itself. Sure, the spaceships' interiors are a bit larger than one might imagine; their command bridge looks large enough to hold the entire casts of all the *Alien* films combined! Beyond the eye-catching visuals, "Planet" contains a number of creepy, expertly shot horror scenes, one highlight being a memorable sequence where the dead crew members start to rise from their makeshift graves, slowly rippling through their plastic body bags. ...

While it would be difficult to call any modern sci-fi movie completely original, and we don't particularly mind when newer films are influenced by the past (especially when they add their own distinctive vision), there are certainly similarities between our two films and *Alien*. In addition to its basic storyline (murderous unkillable monster aboard spaceship), *It!* prominently features a "searching for the creature in the air shaft" sequence. Meanwhile, *Planet's* distress signal plot device, as well as its derelict ship and inhabitants, also seem a bit familiar.

Both films show how you can take a story about a monster(s) stalking a group of people, throw in a futuristic setting with spaceships and astronauts — and suddenly instead of a horror movie, you have a science-fiction film. Funny how that works out, isn't it? But no matter what you call it, whether descending down that creaking basement stairwell with a faulty flashlight or crawling through a ventilation duct light years from your home planet searching for an alien intruder, you can always find new places and new ways to Discover the Horror! 🍷



Back in the early days of creature features, Universal Studios ruled the monster world. From the Frankenstein and Dracula films in the '30s (adding *The Wolf Man* into the mix in the '40s), they pretty much dominated the market. Sure, there were other horror films coming out with a variety of different beasts lying to be the next big thing, but they just didn't have the same impact as Universal's classic monsters.

By the time the '50s rolled around, gothic horror staples were being replaced by science-fiction pictures chock full of big bugs, alien invasions, and mutated menaces (even though we all know they were still meant to scare you). During the budding years of this sci-fi wave, Universal set out to expand their monster army again. They had one more winner up their sleeve. ...

It all started at a dinner at Orson Welles' house one night, where producer William Alland was listening to a supposedly true story told by Mexican cinematographer Gabriel Figueroa about a half-man/half-fish creature that lived in the Amazon. Whether or not Alland believed the tale is debatable, but he knew that it would make an interesting story for a movie someday. Years later, when trying to follow up his successful 3-D picture *It Came from Outer Space* (1953), he remembered this "fish story" and decided to make it happen. The result: *Creature from the Black Lagoon* (1954).

There were several people involved in the script, some claiming they did more than others when it came to the final pages. At the end of the day, the basic plot is very similar to that of another monster classic, *King Kong* (1933), right down to its familiar "beauty and the beast" theme. Even the characters are from the same cookie-cutter formula Hollywood was cranking out at the time, featuring a good-guy/bad-guy theme with a woman in between. But with the addition of a little history lesson in the beginning and other cosmetic tweaks, an engaging, yet simple story emerged.

Helming the movie was Jack Arnold, who had directed *It Came from Outer Space* for Alland and would soon make a name for himself turning out a string of unforgettable classic sci-fi pictures. In addition to the following year's sequel *Revenge of the Creature*, Arnold also gave us *Tarantula* (1955), *Space Children and Monster on the Campus* (both 1956), with 1957's *The Incredible Shrinking Man* (based on the novel by Richard Matheson) being the jewel in his crown. He later worked extensively in television, including 26 episodes of *Gilligan's Island*.

Actor Richard Carlson reunited with his *It Came from Outer Space* director, playing the lead role of the (good guy) scientist brought in to investigate an area where a strange fossil had been found in the Amazon. Funding the expedition is Richard Denning (bad guy), and it doesn't take long to realize that his sole objective is exploiting whatever they find, even if it means killing the creature. No stranger to the genre, Denning also appeared in Roger Corman's *The Day the World Ended* (1955) and 1957's *The Black Scorpion* (the final film of Kong animator Willis O'Brien). Julie (billed as Julia) Adams plays Carlson's love interest, filling the req-

HORRORHOUND

HALL OF FAME

CREATURE FROM THE BLACK LAGOON

by Jon Kitley

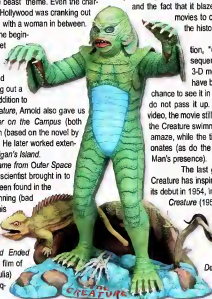
usile eye-candy role and giving the creature something to fall in love with. In that stunning white bathing suit, can you blame our scaly friend? While Adams worked regularly throughout the years, this is the role she would be eternally linked to ... not a bad legacy, truth be told. Whit Bissell, best known for his mad scientists in AIP's *I Was a Teenage Werewolf* and *I Was a Teenage Frankenstein* (both 1957), also shows up in a minor role.

There was one other very important character in the movie, the titular beast itself. Two people were enlisted to play the Creature: stunt man Ben Chapman in the fish suit on land, and for the extensive underwater sequences, champion swimmer Ricou Browning donned the fins, mask and claws. Some viewers have taken issue with the fact that the two performances are quite unique from one another, but in reality, a creature would move quite differently on land than in water.

The most important aspect of this new creation, like any classic movie monster, was its design. While Universal's makeup department head Bud Westmore received on-screen credit, the ultimate look of the Creature was actually a combination of several people. Arnold and Alland contributed their input, as did makeup men Robert Hickman, Jack Kevan and Chris Mueller, but it was primarily actress/artist Millicent Patrick who came up with our amphibious star's iconic appearance. With its visibly "breathing" gills and fluid underwater movements, this monster really looked like it had just emerged from the depths of the Amazon. Patrick's distinctive concepts, and the fact that it blazed the trail for countless "men in rubber suits" movies to come, secured the Creature its rightful place in the history books.

Like Alland and Arnold's previous collaboration, "*Creature*" was filmed - even its underwater sequences - in the still-new 3-D format. Out of all the 3-D movies this writer has seen over the years, there have been none more impressive. If you ever have the chance to see it in its original format, especially on the big screen, do not pass it up. But even in two dimensions and/or on home video, the movie still holds up nearly 60 years later. The scenes with the Creature swimming directly underneath Adams never cease to amaze, while the timeless "beauty and the beast" theme still resonates (as do the blaring brass fanfares that announce the Gill Man's presence).

The last great entry in the Universal Monster army, the Creature has inspired a multitude of amphibious fiends ever since its debut in 1954, including two of its own sequels, *Revenge of the Creature* (1955) and *Creature Walks Among Us* (1956), and earlier inspirations such as *The Monster of Piedras Blancas* and *The Honor of Party Beach* (both 1964) to more modern takes like *Humanoids from the Deep* (1980) and *The Monster Squad* (1987). We proudly welcome Creature from the Black Lagoon into the HorrorHound Hall of Fame!



Did You Know? The Creature from the Black Lagoon appeared in an episode of *The Munsters* titled "Love Comes to Mockingbird Heights" as the family's Uncle Gilbert.



HORRORHOUND

NEXT ISSUE

Get ready to wake your neighbors as *HorrorHound* amps up for a special issue dedicated to the world of horror and heavy metal! These two forms of entertainment are essentially brothers in arms, as most haunt lovers can attest. We will take a look at the history and EVILution of metal music through the world of horror as we attempt to chronicle the symbiotic relationship these genres share. Discussions on Alice Cooper, Rob Zombie, Marilyn Manson, GWAR, Iron Maiden, and many more will be had. Our staff of horror-metal devotees are sorting through their collections in order to piece together a timeline of gory horror-themed album covers. Everything this issue is hard-core!

Naturally, we can't release an issue of *HorrorHound* without one of our trademark retrospectives, and what films to better go with next issue's theme than Rob Zombie's *House of 1000 Corpses* and *The Devil's Rejects*. Rob Zombie is in the process of filming his next feature, *Lords of Salem*, so we'll also take a look into the production of this film to see what Zombie fans can expect!

In addition, *HorrorHound* #36 will have coverage of the hottest horror titles from the Brussels International Film Festival and the upcoming *Resident Evil* sequel: *Retribution*. Regular articles will revolve around the metal theme, including Video Invasion, GoreHound and Kitley's Krypt. And, of course, Movie, Home Video, Toy, and Comic News as well as Horror's Hallowed Grounds and *HorrorHound*'s Hall of Fame will all be present to complete next issue's head-bangin' content! 🎸

SHIRTS - PRINTS - POSTERS - MORE



THE ART OF
JOEL ROBINSON
www.artpusher.net

GET 20% OFF! USE COUPON CODE: HH35
OFFER EXPIRES JULY 1, 2012

CONVENTION CALENDAR

Horror Movie Conventions and Autograph Shows:

Spooky Empire's May-Hem

May 25 thru 27th, 2012
Orlando, Florida
www.spookyempire.com

Crypticon Seattle

May 25 thru 27th, 2012
Seattle, Washington
www.crypticonseattle.com

WonderFest

May 26 thru 27th, 2012
Louisville, Kentucky
www.wonderfest.com

Contamination

May 26 thru 27th, 2012
St. Louis, Missouri
www.con-tamination.com

Monster Bash

June 22 thru 24th, 2012
Butler, Pennsylvania
www.monsterbashnews.com

Fright Night Horror Weekend

June 29 thru July 1st, 2012
Louisville, Kentucky
www.frightnightfilmfest.com
(Featuring Bruce Campbell, Sean Astin and more!)

Flashback Weekend

August 10 thru 12th, 2012
Chicago, Illinois
www.flashbackweekend.com
(Featuring the Final Girls of Friday the 13th, and more!)

Monster-Mania Con

August 17 thru 19th, 2012
Cherry Hill, New Jersey
www.monstermania.net

Festival of Fear

August 23 thru 26th, 2012
Toronto, Canada
www.rue-morgue.com

Crypticon Kansas City

August 24 thru 26th, 2012
Kansas City, Missouri
www.crypticonkansascity.com

HorrorFind

August 31 thru Sept 2nd, 2012
Gettysburg, Pennsylvania
www.horrorfindweekend.com

HorrorHound Weekend

September 7 thru 9th, 2012
Indianapolis, Indiana
www.horrorhoundweekend.com

Monster-Mania Con Maryland

September 28 thru 30th, 2012
Hunt Valley, Maryland
www.monstermania.net

Scarefest

September 28 thru 30th, 2012
Indianapolis, Indiana
www.scarefestoon.com

Rock & Shock

October 12 thru 14th, 2012
Worcester, Massachusetts
www.rockandshock.com

Check show Web sites for full guest lineups

Support your local horror shows and events! If we are missing a show you feel we should be covering, please e-mail us today at mail@horrorhound.com!



BOOKS ARE SCARY, WATCH MORE TV.

TODD & THE BOOK OF PURE EVIL



TUESDAYS 10PM ET

**FEAR
NET**

Find out if FEARnet is in your area.

Call **877-FEAR-247** to be directly connected to
your cable or satellite provider.

AVAILABLE ON:

AT&T U-verse

verizon

COX

Time
Warner
Cable

Comcast

BRESNAN

Buckeye CableSystem

ON SEPTEMBER 7-9, 2012 HORRORHOUND WEEKEND RETURNS TO INDIANAPOLIS, INDIANA

... AND THIS TIME, IT'S WAR!

HORRORHOUND WEEKEND

INDIANAPOLIS!

SEPTEMBER 7-9, 2012

Marriott Indianapolis East
7202 East 21st Street
Indianapolis, IN 46219

PRESENTING THE LARGEST ALIENS REUNION EVER ASSEMBLED!

MOVIE SCREENINGS AND PREMIERES, PRESENTATIONS AND PHOTO OPS! FRIDAY AND SATURDAY NIGHT CONCERTS, COSTUME CONTEST, LIVE SIDESHOW, 3-DAY FILM FESTIVAL, THERMA.NET'S MASK-FEST FX AND ART SHOWROOM, OVER 150 AMAZING VENDORS AND CELEBRITY APPEARANCES WITH Q&A PANELS! PLUS, REUNIONS FOR ALIENS, THE TERMINATOR FILM FRANCHISE, LAND OF THE DEAD, THE MONSTER SQUAD AND MUCH MORE! VISIT US ONLINE!

SAMHAIN
PUBLICATION

MICHAEL BIEHN

THE TERMINATOR, GRINDHOUSE, ADYB

CARRIE HENN

JENETTE GOLDSTEIN

THE TERMINATOR: NEAR DARK

LANCE HENRISKEN

THE TERMINATOR, NEAR DARK, PUMPKINHEAD, MILLENNIUM, ALIEN, AWP

MARK ROLSTON

SHAWSHANK, REDEMPTION

RICCO ROSS

CYNTHIA SCOTT

DANIEL KASH

SEE THE FULL FEST LIST AND PRE-ORDER YOUR TICKETS TODAY! VISIT US ONLINE AT:

WWW.HORRORHOUNDWEEKEND.COM



R
e
-
e
m

Like it?
Buy it!!

